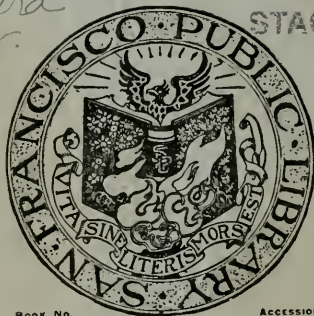




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THE BARDON

VOL. I NO. 1

JULY, 1936

"ORPHEUS" THRILLS REDLANDS

THE CONDUCTOR'S STAND

By HARLE JERVIS
State Director

Now that we of the Federal Music Project in California are starting on our new program, let us stop for a moment to consider what the Music Project really means to us.

This is the first time in the history of the United States that musicians have been brought together for the furtherance of music under the sponsorship and direct financial support of the government. Musicians have been given the opportunity to improve their skill, to add to their musical education, to obtain invaluable experience in playing under excellent conductors, and to do this without economic worry. In return it is our responsibility to give to the people the results of our combined efforts. This is our chance to establish music as a necessary part of the community life.

The effect we have had already on cultural life everywhere is tremendous. Letters are pouring in from all over the state, from schools, recreation centers, chambers of commerce, patrons of music, advisory board members, private citizens, in appreciation of the fine programs which have been given by the Music Project in their communities.

Remember that musical units are playing all over the country, each one contributing to the culture of its particular locality, as well as to the musicians themselves.

What will be the result of all this music? Fine musicians, splendid orchestras, operas, soloists, choral groups; appreciative and educated audiences who will contribute to the per-

(Continued on page 2)

LONG BEACH PAPER PRAISES PROJECT

(Reprinted from the Long Beach Press Telegram, a fair-minded newspaper.)

"When the New Deal is mentioned in company, there is sure to be division of opinion, some persons being strongly for it and others strongly against it, for it is not a matter about which many are neutral or indifferent. A few of the innovations, however, have been generally accepted as good, and certain to be retained permanently.

Probably CCC is one of the experiments that will become a fixture. Probably another is the Federal encouragement of the fine arts and those who devote their lives to the arts. American musicians, painters, sculptors, writers and actors have been aided with excellent results. Good work has been done, and promising talent has been given the opportunity of self-expression. It is gratifying to all who realize that the development of a truly American art is an important part of the national life.

Appointment of Mr. James G. McGarrigle of Long Beach as District Supervisor of the Federal Music Project in Southern California has given this community

(Continued on page 2)

TAKE A BOW

Plaudits, praise, and pearls to the Monterey Project! With forty-one members, seven separate units have been organized.

One musician plays in five units. Another in four. And many play in three!

State Headquarters in Los Angeles would like to stand up and bow. And they would if the desks weren't so close together!

(See complete story on page 3)

THOUSANDS LAUD SPECTACLE; PRAISE ROBINSON AND ITO

Nearly six thousand people from Southern California jammed the Redlands Bowl to hear Gluck's "Orpheus", presented by the San Bernardino Project under the direction of Mr. Vernon Robinson, in cooperation with the Redlands Music Association.

The chorus, dressed in Grecian robes, sang in the snell of the stage, while a ballet of forty-five, under the personal and capable direction of Mr. Michio Ito, interpreted the dramatic action. This was in the manner of the ancient Greek musical drama, and was the first time "Orpheus" had been given this particular interpretation in America.

Miss Clarence Gifford, renowned contralto, sang Orpheus with beautiful feeling, and was highly satisfactory. Ruth LaGourge, a fine young artist from the Riverside Opera Association, sang Eurydice in a convincing manner. Genevieve Young, of Redlands, sang Amor. Miss Young has a pleasing soprano voice, and was especially suited to the role she interpreted.

Mr. Michio Ito, himself a famous dancer, created an inspiring choreography for the opera. Harriet Huntington danced Eurydice, and Byron Poindexter, of the RKO Studios, danced Orpheus, both with amazing interpretive skill. Lester Shaeffer created a sensation as Lucifer, and his second act "Fury" was "tops". The stage was bathed in red spotlights, while Mr. Shaeffer wore a red cape. He created a large black shadow which danced on the backdrop.

The Redlands Bowl is the site in which the San Bernardino Project Symphony Orchestra of fifty-five pieces has presented several previous programs featuring Mr. Ito and Mary Elizabeth Paine, Redlands pianist, as guest artists.

Negotiations are under way to repeat "Orpheus" in Los Angeles.

THE BATON

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RAY P. DAVIS, Editor

THE CONDUCTOR'S STAND

(Continued from page 1)

manent maintenance of their own local musical talent. But more than these, there will be a steady flow of beauty into the minds and hearts of America's people.

Nations are not great because of the wars they fight or because of the size of their country, or the wealth it represents; but because of the artistic achievements which express the thought and life of the people of the times. Peoples and nations may thrive and seemingly perish, but they are remembered by the art they have produced.

We are like the house set upon a hill - everyone can see us. We must produce! Dr. Sokoloff will lead us, but it is only through the sincere effort of every musician that Music will become a worthy and permanent expression of the American people.

PAFER FRAISES PROJECT

(Continued from page 1)

added interest in the project, which has proved by local performances that it is worthy of the interest...

...The Los Angeles units have performed before 931,470 persons on 1510 occasions...Opera units have presented three standard operas to large and appreciative audiences. Their own fine orchestras provide the accompaniment. Chorus trained in all departments of vocal music win popular acclaim. Symphony concerts, often featuring American compositions, directed by guest conductors attest to the versatility and national character of this important division of music. Folk songs from all the countries of the earth are pleasingly presented by a group of well trained singers...Primarily, the purpose of the project is to furnish employment for the musicians thrown out of work; but it is stimulating musical expression by the American people, and cultivating their musical appreciation."

SAN FRANCISCO WILL PRESENT "ST. PAUL" ORATORIO

The chorus of the San Francisco District will present the San Francisco premier of Mendelssohn's beautiful oratorio, "St. Paul", on Friday, July 10th, with Guilio Silva directing. The work will be sung in its entirety with Raymond Keast, first baritone of the chorus, singing the part of "St. Paul". The other soloists will be Ted Roy, tenor; Margaret Hopkins, soprano; and Margaret Sheehan, contralto.

On Friday, July 24th, Gastone Usigli, Supervisor of the Oakland District, and organizer of the San Francisco Chamber Symphony, will be guest conductor of the symphony orchestra, which is comprised of sixty pieces. Ernst Bacon, District Supervisor, directed the symphony orchestra at the Veteran's Auditorium in his farewell appearance recently before leaving for his European tour. Frederick Preston Search and Ben Bauer are Mr. Bacon's assistants. The Concertmaster, Victor Hayek, was associated with the great Pavlowa for several years, while Max Amsterdam, Assistant Concertmaster, was a member of the San Francisco Symphony for eighteen years.

At the present time soloists are busily preparing two operas, Beethoven's "Fidelio" and the "Pirates of Panama" by Gilbert and Sullivan are being whipped into shape for early production. Andre Ferrier, well-known theatrical producer, is in charge of the dramatic direction.

Many of the smaller California towns in this district will be invaded by the music forces during the summer months, and several distinguished guest conductors are scheduled to appear.

Arrangements are being completed with the Board of Park Commissioners to have a band play in Union Square, the Marina, and other well-peopled city parks during the summer months. The concert band is now continuing its program of playing in San Francisco's playgrounds three times a week. These concerts were arranged under the auspices of the San Francisco Recreation Commission, and are well-attended.

The San Francisco Project employs three hundred and forty-six people, and has seven separate units. These consist of a symphony orchestra, theatre orchestra, chorus, band, dance band and the teaching unit.

The teaching unit is expected to follow the example of the San Jose District in teaching music to school children during summer vacation.

W H O'S W H O?

DR. NIKOLAI SOKOLOFF

The Baton presents the first of a series of intimate biographies on project personalities.

Nikolai Sokoloff, director of the Federal Music Project of the Works Progress Administration, and for fifteen years conductor of the Cleveland Symphony Orchestra, was born in Kieff, South Russia, May 28, 1886, of a family which for generations had been professional musicians. At the age of five, as soon as his fingers could span the strings, he began the study of the violin with his father, Gregory Sokoloff.

At thirteen the young violinist was admitted to the Yale University School of Music on a scholarship created for him.

After three years at Yale he entered the Boston Symphony Orchestra as a first violinist, meanwhile studying with Charles Martin Loeffler. In 1907, he went to France to become a pupil of Vincent D'Indy and Eugene Ysaÿe. In 1911 Mr. Sokoloff made concert tours in England and France, and was called to Manchester to direct an orchestra.

That same year he returned to America as concertmaster of the Russian Symphony Orchestra directed by Modest Altschuler. Five years later he was called to San Francisco to organize and be the first violinist of a string quartet. Shortly thereafter he was selected as the conductor of the San Francisco Philharmonic Orchestra.

Leaving California in 1917, Dr. Sokoloff returned to France where he organized and directed musical groups for the American Expeditionary Forces. The following year he was engaged as conductor for a series of concerts with the Cincinnati Symphony Orchestra. He met with success so pronounced that he was invited to organize and direct the Cleveland Orchestra. Dr. Sokoloff is credited with guiding the destinies of the Cleveland Orchestra which saw, between 1918 and 1933, when he retired, a growth from humble beginnings to one of the great symphony orchestras of the country.

As conductor of the Cleveland orchestra or as a guest virtuoso

(Continued on page 6)

NEW PROJECTS AT OROVILLE, FRESNO

ORANGE PROJECT REALLY WORKS!

With a personnel of one hundred and twenty-five, including a symphony orchestra, concert band, dance orchestra and opera and choral units, regular weekly programs are being offered to many communities by the Orange County Project.

The concert band, under the baton of Edward Klein, is limited to twenty-one men, but borrows members from the orchestra unit so that it appears at concerts with a membership of approximately thirty. Regular Sunday afternoon concerts at the beach towns and in Irvine Park have been given recently. A series of mid-week evening concerts in inland towns is also being presented.

The Orange County Project recently collaborated with the Music Arts Club of Santa Ana in sponsoring a series of concerts celebrating Music Week. Programs given included concerts by the Federal Music Project band and orchestra, and recitals by outstanding Santa Ana musicians. "Public School Night" was an interesting demonstration of what the schools of Santa Ana are doing in music, and illustrated how boards of education as well as civic authorities are eager to cooperate.

In the matter of rehabilitation the regular work offers experience in the standard orchestra, band, and chorus routine. In addition to this, classes are maintained for the benefit of the musicians in the theoretical subjects; and instruction is given in the various orchestra and band instruments.

The symphony orchestra is really a "little" symphony with a personnel of thirty-six. However, the membership is all professional, and the instrumentation is complete for all practical purposes.

The dance orchestra, under Director Frank Nicman, has found it necessary to use care in the selection of occasions where it appears. This unit, as well as the others, offers no competition to private musicians, and friendly relations with the county musician's union are enjoyed.

The project makes its activities as nearly county-wide as possible. Regular weekly or semi-monthly entertainment is offered to the many communities in the county. Only good music is offered, but the programs are kept within audience understanding.

ADA JORDON PRAY, JACQUES NEIL TO SUPERVISE UNITS

Mrs. Ada Jordan Pray, well-known teacher of voice and piano, has been appointed supervisor of the new Federal Music Project District recently established at Oroville.

Mr. Jacques Neill, a high-ranking musical director, known for his musical accomplishments throughout the San Joaquin Valley, has been placed in charge of the new music project at Fresno.

These recently established projects give the State of California a total of fifteen.

Mrs. Pray intends to develop a rural teaching program, assigning music teachers to schools whose budgets do not provide for music.

Mr. Neill plans to have a well-balanced concert orchestra of thirty pieces ready for public performances shortly.

Various city officials aided Mr. Neill in securing temporary rehearsal quarters.

DID YOU KNOW?

That Ernst Bacon won the Pulitzer prize in 1933 for his work "Symphony in D Minor"?

That the Los Angeles Project's Public Relations office has received nearly a thousand letters this year commending the Federal Music Project on its cultural and civic attainments?

That Modest Altshuler is the only living master who possesses one of the four medals presented by Tschakowsky's publisher after the great composer's death?

That there are now fifteen separate music projects in the 12 districts in California?

That the Monterey, California Project, with only forty-one workers, boasts seven distinct units?

That there are twenty-six members of the Los Angeles Project symphony orchestra with college degrees?

That Dr. Sokoloff commissioned Ernst Bacon to compose a suite?

41 AT MONTEREY; SEVEN UNITS!

Here must be a world's record! The Monterey County District, started on March third of this year, numbers only forty-one, and yet it has seven units! There is a concert orchestra, a band, chorus, Tipica orchestra, string quartet, and a unit in musicianship. The personnel of the different units overlap, of course, one person playing in five of the activities, and several in three and four.

The concert orchestra, directed by Bernard Callery, comprises approximately fifteen players who rehearse two hours daily. These rehearsals are open to visitors who, lured by the insistence of the Italian Symphony's "Allegro", or the rollicking strains of Percy Grainger's "Shepherd's Hey", loiter as they pass the project on Dolores Street on their way to the village.

The brass and reed sections of the orchestra form the "Federal Band" of some ten players who, assisted by the chorus and Tipica group, give weekly open-air concerts in the Carmel City Park and in the Customs House Reservation in Monterey.

The Chorus, directed by Dene Denny, sings Bach chorales a cappella, and includes most of the project workers. In the open-air concerts the entire project sings the "Star Spangled Banner" to the accompaniment of the band.

The String Quartet, with its players from the string section of the Concert Orchestra, has to fight for a chance to rehearse its Haydn G-major.

Not least in importance is the unit in musicianship, under the direction of Dene Denny and Bernard Callery, who teach such workers as need it keyboard harmony, solfège, and lessons on various instruments. Many of the workers are learning the technique of several instruments, in order to be better equipped for future work.

Manuel Serrano, one of the workers, who was recognized as the second-best guitar player in Spain, heads the Tipica orchestra, which plays traditional Spanish and Mexican airs. The group sings as it plays tangos and jotas, and has added to its guitars and mandolins several ancient percussion instruments made by native Spaniards whose ancestors carved their memories of Spain into the wood of Monterey.

REDWOOD MAYOR COOPERATES FOR PROJECT PROGRAM

That city officials are eager to cooperate with the Federal Music Project has been noted in many instances, and more recently in a concert conducted by Joseph Cizkovsky, Supervisor of the San Mateo Project. The concert was presented in the Sequoia High School Auditorium, and was given under the sponsorship of the City Council.

Grace H. Douglas, contralto, was guest soloist of the orchestra. She is well-known in San Mateo County for her work in the Light Opera Association. She sang the role of "Katisha" in "The Mikado", in San Mateo, and often appears with the San Francisco Opera Association.

Another special feature was the number "Dance for Violin", which was played by Mr. Emil Rossett. This number was written by David Williams of Belmont, cellist with the orchestra.

The mayor and city council, in sponsoring this concert, invited all music lovers in the city to attend. And looking from the attendance, there is a surprising number of music lovers in this project's territory.

The orchestra previously was successful in presenting compositions by two of its members: a march, "Frisco to Philadelphia" by Edgar Vinal, Violinist, and "Dance for Violin", previously mentioned.

The Redwood City Project includes a concert orchestra, a chamber music ensemble, a dance unit, a teacher unit, and a vocal unit. There is also a librarian who, our correspondent informs us, is "also a pianist"!!!

The teacher's unit has two women who are attached to local high schools and who will be employed during school vacation coaching the members of the vocal unit.

Mr. Cizkovsky, also supervisor for San Jose who recently inaugurated the very successful summer teaching courses for the school children during vacation at San Jose, is instituting a similar program for Redwood City.

DR. SOKOLOFF TO VISIT CALIFORNIA IN AUGUST

Dr. Nikolai Sokoloff, National Director of the Federal Music Project, has made arrangements to visit California the latter part of July or early in August.

Last of the famous Tschai-kowsky, was presented after the Russian composer's death by four of his friends by his publisher, Jensen, is the prized possession of Moshe Altschuler, symphony director, and chief conductor for the Los Angeles Federal Music Project.

Mr. Altschuler is the only living member of the original recipients, and has a rich store of anecdotes from his student days at the Imperial Conservatory of Moscow, where Tschai-kowsky and other great Russian artists would frequent the library and music halls.

Following military services for the war, Altschuler toured Europe as a cellist with the Moscow Trio, coming to this country in 1900. During the ensuing period he has conducted in more than four hundred cities of the United States and Canada, and has been largely instrumental in making musical byways here of the great Russian composers.

ALTSCHULER

BERKELEY BOWL TO BE SCENE OF USIGLI CONCERT

Gastone Usigli, supervisor for the Federal Music Project's eighth district (Oakland), will present his symphony orchestra unit in a concert in the well-known Greek Theatre on the campus of the University of California on Sunday, July 20th. This will serve as a prelude to the August Music Festival which Mr. Usigli is arranging for Berkeley.

The first of these presentations will be for the symphony alone, the second will present two oratorios, and the third will be concertized opera, employing symphony, chorus, and soloists.

Three original manuscripts have recently been submitted to Mr. Usigli, but he found them slightly inadequate. However, he is encouraging composers to revise and submit their work, offering his personal assistance on the revision.

A conducting class has been inaugurated by Mr. Usigli. Instruction is being given to three student conductors.

One of the units in this district, a theatre orchestra of seventy, has four divisions. Three of them are attached to the Federal Theatre, while the fourth serves the Theatre Project when special occasions demand, and otherwise gives concerts in schools, parks, and public and charitable institutions.

A colored chorus of twenty-six under Elmer Keeton, and a colored dance band under Jimmy Simpson both have gained great local popularity. The band has played over fifty engagements since the first of this year.

SUNDAY CONCERTS BOOKED FOR L.A. GREEK THEATRE

Negotiations have been completed whereby the Federal Music Project will cooperate with the Federal Theatre Project in the use of the Greek Theatre in Griffith Park, Los Angeles, during July and August.

A varied program will be presented by the Music Project, covering a series of Sunday evening symphonic, choral, ballet, and operatic performances. Among the earlier bookings will be "Orpheus", recently presented with great success in Redlands by the San Bernardino District.

The Theatre Project will continue to present plays during the week.

CONDUCTOR'S SCHEDULE
JUNE

5th		
Los Angeles	Robinson	
Oakland	Cizkovsky	
San Bernardino	Usigli	
12th		
Los Angeles (1)	Usigli	
Pasadena	Altschuler	
San Francisco	Reiser	
Oakland	Bacon	
19th		
Glendale	Koehler	
Los Angeles (2)	Coleman	
Long Beach	Altschuler	
Los Angeles (1)	Bacon	
26th		
Los Angeles (1)	Altschuler	
San Diego	Cizkovsky	

SUPERVISORS ARE
TALENT SCOUTS

Mr. Usigli at the Oakland Project discovered Miss Elena Guirola Hitchcock, a splendid young pianist, and presented her as guest artist recently. She played Rachmaninoff's "Rhapsody on a Theme of Paganini", for its first presentation on the Pacific Coast.

Darrell Rexford, assigned to the Santa Mateo Project as a drummer, was discovered by Mr. Cizkovsky, the director, to have a magnificent baritone voice. He is now in heavy demand as a vocal soloist.

The San Bernardino Project announces the discovery of a young baritone singer, Frank Tavaglione, who is destined, according to Mr. Vernon Robinson, Director, for a brilliant future. He was chosen to represent Riverside in the "California Hour" contest presented over the Columbia Broadcasting System recently.

A sensational Stockton discovery is Hoyle Carpenter, young oboe player, who is also a pianist and composer. His descriptive suite based on Coleridge's "Ancient Mariner" will be played in San Francisco as soon as arrangements are completed. The work has received previous acclaim in Stockton and Oakland.

It was written in 1932, and has had three previous performances.

SANTA BARBARA'S
ORCHESTRA PLAYS
TWO NEW NUMBERS

Two original compositions on one program headlined a recent Santa Barbara Federal Music Project concert.

"Sketches from Fairyland", by district supervisor Antoni van der Voort, who conducted the orchestra, and a stirring march, "Gibraltar", by James Campiglia, assistant musical director, were well received and from all indications will feature another performance soon. Mr. Campiglia conducted his composition.

There are five sketches in Mr. van der Voort's suite: "The Queen and the Mirror", "Dreaming Trees", "Rumpelstiltskin", "Prince Charming", and "Snow White's Wedding".

It is a work which will delight lovers of program music and intrigue the interest of students of music.

"Gibraltar" is a peppy, swinging march whose tunelessness appealed to a large throng.

The Santa Barbara Project's string quartet gave its initial performance last month, playing Haydn's gay Marcia and Rondo movements in the local Plaza del mar. It was so enthusiastically received that concerts will continue through July, and now may extend throughout the summer.

Negotiations are under way for securing a permanent place sufficiently adequate for rehearsals of the large concert orchestra and the Spanish Tipica Orchestra, with adequate library and office space. When this has been attained—and there are now three buildings under consideration—Santa Barbara's present major problem will have been solved.

BEST PROGRAM DURING JUNE

(All Wagnerian, presented at Scottish Rite Auditorium, Oakland, by the Oakland Project Symphony Orchestra, Usigli conducting)

INTRODUCTION TO ACT III

("Iohengrin")

PRELUDE

("Tristan und Isolde")

SIEGFRIED IDYLL

RIDE OF THE VALKYRIE

("Die Walkure")

WOTAN'S FAREWELL AND FIRE SPELL

("Die Walkure")

Guest Artist

ARMAND LeCLERGE, Baritone

CONDUCTOR'S SCHEDULE
JULY

8th	
Los Angeles (2)	Cizkovsky
10th	
Oakland	Reiser
13th	
Los Angeles (1)	Usigli (UCLA)
15th	
Los Angeles (1)	Usigli
22nd	
Los Angeles (1)	Samossoud
24th	
San Francisco	Usigli
29th	
Los Angeles (1)	Reiser

(Subject to change)

SAN DIEGO BOASTS
SIX BUSY UNITS

The San Diego district has covered itself with glory during the last few months, with seven performances of "Cavalleria Rusticana", two performances of "The Gondolier", band concerts sponsored by the city of San Diego in beautiful Balboa Park, symphony concerts and choral concerts.

Approximately sixteen thousand people saw the local production of "Cavalleria".

The opera group was the recipient of an editorial commendation in the San Diego Union, largest local paper, praising the Federal Music Project for presenting operas with local talent.

San Diego's Project consists of the following units: a symphony orchestra, light concert orchestra, four dance orchestras, two bands, one choral group, and a group of jubilee singers.

Under the direction of Julius Leih, internationally known conductor, the symphony numbers fifty pieces.

Charles Marsh, district supervisor, directs the chorus of fifty voices in oratorio work. There is a forty-piece concert band which will present a series of summer programs at local music centers.

Thirty musicians comprise the Escondido band unit of the San Diego Project who play regular Sunday afternoon concerts in Escondido Park and regular Saturday afternoon concerts on the beach at Oceanside. This group is conducted by L. F. Stoddard.

Edward Wheeler supervises the activities of the four dance orchestras, and the Negro Jubilee Singers are directed by Lillian Floyd.

MANY ACCLAIM SYMPHONIES BY STOCKTON UNIT

A reflection of the efforts of the Stockton Federal Music Project musicians and the Director, Grattan Guerin, to make this organization the outstanding musical group in the San Joaquin Valley is noted in the reception given recent recitals by the Federal Music Project Symphony Orchestra of Stockton. These recitals, given at the State Hospital, have resulted in many letters of approval from the local Soroptimist Club and other organizations.

Maria Pecorari, known professionally as Mary Roland, lyric soprano, has been given star billing as soloist on several symphonic occasions. Born in Italy, Miss Roland sang in Italian opera before coming to San Francisco to sing at the exposition. Later she sang in a concert with Enrico Caruso.

A suite by Mr. Hoyle Carpenter, oboe player in the Project orchestra, has received several auditions, being featured both with the Stockton Project orchestra and the Oakland Project orchestra. Mr. Carpenter, who is only twenty-six, has entitled his suite "The Ancient Mariner". It is founded on the poem by Coleridge Taylor. Mr. Carpenter studied composition at the Eastman School of Music in New York. Arrangements are being made for the suite to be performed in San Francisco.

The Stockton Project has thirty-one members. Being one of the newer organizations, its present activities are confined to the symphony group, although arrangements are being made for additional units.

Meanwhile the Stockton Symphony concerts, with Mr. Guerin wielding the baton, continue to receive wide acclaim.

WHO'S WHO

(Continued from page 2)

others of the great orchestra. Dr. Sokoloff has appeared in 170 cities in the United States and Canada, Europe and Russia.

Western Reserve University conferred the degree of Doctor of Music on him, "in recognition of his efforts for the cultural enrichment of the State of Ohio."

Following his retirement from the Cleveland Orchestra he organized and directed the New York Orchestra which gave a notable series of outdoor concerts at his country home in Connecticut. Both in Cleveland and in Connecticut Dr. Sokoloff organized and directed many choral groups for the presentation of the great symphonic-choral works.

MUSIC LIBRARY NOW OPERATING

An inter-exchange music library which lists musical selections and orchestration for the entire State Project is now in operation in Los Angeles. This music clearing house contains centralized lists of all music possessions for each of the sixteen projects in the twelve districts of California. The library, under the supervision of Mr. Cecil S. Copping of Los Angeles, will make available to any project in the state any selection now in the library of any other project. If more than one copy of any selection or orchestration is required at any time, a photo process allows for the making of extra copies, copyrighted selections excepted. This centralized card index started only six weeks ago, and already fifteen hundred and seventy-five selections have been catalogued.

These include complete orchestration for symphony and concert orchestras, and arrangements for dance bands, soloists, choruses, Mexican, Hawaiian, and colored groups. This index listing all the music of the Federal Music Project of California is thought to be the first of its kind in the United States. With this library it can be ascertained just what district is in possession of any given selection and it can be made immediately available for any other district. The manifold advantages of this library are obvious.

Among others of Dr. Sokoloff's guest appearances are those with the New York Philharmonic Stadium Concerts, with the Philadelphia Orchestra in 1926 and 1929, with the San Francisco Philharmonic Orchestra, in June and July, 1926 and 1927, for the San Mateo Philharmonic Society, the Chicago and Detroit Symphony and the New York Philharmonic Symphony and the Rochester Philharmonic Orchestra.

Last July, when the Federal Music Project was created under the Works Progress Administration, Harry L. Hopkins, Administrator, called Dr. Sokoloff to formulate and direct the Project.

The project now has on its rolls 15,700 individuals in approximately 500 music organization or units in forty-three states and the District of Columbia.

(Next Month: Dr. Ussher)

ERICH WEILER'S CHAMBER MUSIC SCORES SUCCESS

Under the direction of Mr. Erich Weiler, The San Rafael (Marin County) Project is busy preparing concerts of chamber music and music playable by small orchestral combinations.

The Bach double concerto for two violins was recently presented with considerable success, as was the Mozart bassoon concerto, the Schubert octet for strings, clarinet, bassoon and horn, the Beethoven septet, the Wolf-Ferrari Chamber Symphony (which adds piano, oboe and flute to this combination), a Schubert Symphony (B-flat major), and Haydn's Farewell Symphony.

These selections were played by the salon orchestra unit at the Danish Home Auditorium in San Rafael, and at the Outdoor Art Club in Mill Valley, and featured Winifred Cameron as flute soloist.

The most recent concert was presented at the Meadow Club Auditorium near San Rafael. This concert was under the capable sponsorship of Mrs. Symington, an enthusiastic local supporter of this project, and was a repetition of a previous recital. It was given at Mrs. Symington's request before a select music committee of San Rafael.

On July 9th an open air concert will be given in Corte Madera, and shortly thereafter a second concert featuring the string groups will be played in Mill Valley. Haydn's Quartet in B-flat major, a group of Woodwind ensemble numbers, and Schubert's Symphony in B-flat Major will be featured. This concert will be repeated in San Rafael.

This project recently moved into new quarters; and with the units now settled in a very desirable location, Marin County is expected to become one of the leading chamber music centers in the state.

SAN GABRIEL POPULAR

A series of open-air concerts is being presented by the Los Angeles Project at old San Gabriel Mission, to large crowds.

These outdoor concerts have featured the Los Angeles Project band conducted by Don Philipini, and the Los Angeles Project Symphony Orchestra.

Recent guest speakers have included Felix Borowski, famous composer, Mayor Johnson of San Gabriel, and Herle Armitage, Los Angeles impresario.

"Raising the setting, the pepper trees, the mission arches, the heritage of California from Spain, Mr. Armitage said, 'Hollywood Bowl' started with less than you have here."

SAN JOSE TEACHING CHILDREN

NOON CONCERTS OF SACRAMENTO BAND ATTRACT CROWDS

The Sacramento Band Unit is the most active in the Capitol City Project. Under the capable conducting of Mr. Albert H. Bergen, the band has been giving three concerts each week in the Sacramento Public Parks. Two evening concerts are given in Southside Park and McClatchey Park. These are well attended but an unusual bit of news is the fact that the noon-day concerts in the City Plaza Park attract nearly twice as many people as the evening concerts.

The programs are excellent and include such numbers as 11 Guernsey, William Tell, Die Freischütz, Tannhauser and Rienzi. Selections from "Faust" recently played by this organization have proved successful. Works have also been played by such composers as Wagner, Lehar and Weber.

This band is composed of 28 pieces.

Other units in this project include a concert orchestra of 20 and a dance band of 12.

The conductor of the concert band, Mr. Albert H. Bergen, who is also Supervisor for this project, has an interesting background. He was born in a small suburb of Hanover, Germany. The son of the trumpeter in the town band, he had a natural inclination toward music. The young Mr. Bergen started his studies at the age of 12, graduated from the Municipal Conservatory of Music in Hanover at the age of 18, having completed courses in harmony, composition, violin and trumpet. Later he changed over to the deeper toned instruments, specifically the string bass and the tuba.

Mr. Bergen came to America in 1923 and settled in San Francisco. Five years later found him at the Alhambra Theatre in Sacramento. His past record lead to his present appointment.

Many communications have come into the Sacramento Bee regarding the fine work that this organization is doing for the community. One correspondent says "To those who have not been present in the past, I personally request that you come out and hear what this organization has to offer."

"I feel sure that you will not only enjoy these programs, but will be agreeably surprised."

The Sacramento District is expected to start its program of instructing school children at an early date.

OTHER DISTRICTS TO TRAIN 10,000

Perhaps the biggest single movement undertaken by the Federal Music Project of California to date has recently been inaugurated at San Jose by District Supervisor Joseph Cizkovsky. Nine hundred children in the San Jose schools have been notified that free classes covering instruction in all instruments and types of music theory will be conducted during the summer.

Since the children have never received lessons before and do not possess instruments, the San Jose Board of Education has donated the use of instruments and public schools for the children. The Federal Music Project of San Jose has cooperated to the extent of providing all their musicians to teach these classes.

Here is one of the finest instances of cooperation between a local board of education, a local recreation department, and the Federal Music Project.

The teaching will be done in classes, and since the children have never before received instructions this will not prove competition for the local teachers, but on the contrary will provide new material for their classes in the Fall.

As soon as sufficient enrollment demands, classes for beginners, intermediate, and advanced pupils will be formed in orchestras, violin choir, string quartet and ensemble, band (beginning and advanced), brass quartet and ensemble, wood wind ensemble, kinderband, harmonica band, German band, popular or dance band, drum majoring, glee clubs for both boys and girls, mixed chorus, A Cappella, vocal ensembles, quartets, and sextets. These Music Project classes will be discontinued with the opening of the schools in September.

Immediately after the San Jose Music Project announced the inauguration of these classes, nearly every district in the state began making like plans. The movement has already gained state wide proportions, and by the first of August it is expected that nearly ten thousand California children will be receiving some form of musical instruction. The value of the musical training given this vast number of young people is incalculable; it not only stimulates interest in music for the individual, but prepares him to become a part of a trained and appreciative audience.

STEWART TO RULE L. A. TERRITORY WITH MCGARRIGLE

Appointment of Mr. Alexander Stewart, well known musical authority, as District Supervisor of the Los Angeles Federal Music Project was announced recently by Dr. Bruno David Ussher, Assistant to the National Director, in charge of project activities in eleven Western States.

Mr. Stewart's appointment has been under consideration for some time in view of the extraordinary amount of work which has developed along musical and administrative lines, and while in full charge, Mr. Stewart will share responsibilities with Mr. James G. McGarrigle, whose special assignment as Administrative Supervisor will leave Mr. Stewart free to devote his wide experience to musical matters of a project covering the entire county and providing employment to approximately fourteen hundred musicians. Dr. Ussher states, upon receiving confirmation of the appointment from Dr. Nikolai Sokoloff, National Director of the Federal Music Project.

Mr. Stewart has a distinguished musical background as an orchestral and choral conductor in oratorio and church music. At the present time, he is musical director of the First Baptist Church of Los Angeles, director of the orchestra and mixed chorus of the University of Southern California as well as lecturer on orchestral and choral conducting and church music.

During the war, he was special supervisor of music for the War Camp Community Service in the Pacific Coast Area. In 1915, a chorus directed by Mr. Stewart divided with the Chicago Welsh Choir a \$10,000 first prize offered in the International Eisteddfod Choral Contest of the Panama-Pacific Exposition in San Francisco.

Mr. Stewart is best remembered locally for his direction of the festival performance of Elijah, with Lawrence Tibbett in the title role, at the Shrine Auditorium, as part of the Semi-Centennial Anniversary of the University of Southern California.

Mr. McGarrigle's position, hereafter, will be Administrative Supervisor over the Los Angeles Area.

Increasing responsibilities in the Southern California Project, which is the largest in the state, necessitated an additional supervisor.

MIRTHQUAKES

"Would you produce a play written by a Communist?"
 Mrs. Nellie Flazava, National Director of the
 Federal Theatre Project, was asked.
 "If it was a good play," she answered, smiling.
 "We would produce one written by a Republican."

WPA Foreman: What kind of work can you do?
 Applicant: Nothing.
 Foreman: Good! Now I won't have to lose any time
 breaking you in.

Outside of Mussolini with his mouth closed, there's
 nothing harder to imagine than Mussolini looking
 as though his mind was open.

---Ted Cook

Pred: What a shame that
 Eve wasn't created first
 Marilyn: What difference
 would that have made?
 Pred: Eve could have
 bossed the job of making
 Adam and then man would
 have been perfect.

From somewhere comes
 this tale of a Democrat
 with a sensayuma.

After ten minutes of
 violent berberding of
 the Republican party, the
 speaker stopped to drink
 some water. From a back
 row, a tall gangling man
 stood up.

"Before you proceed,
 sir, could you inform me
 as to just why you pro-
 claim allegiance to the
 Democratic party?"

"Certainly," enjoined
 the speaker. "My father
 and grandfather were Dem-
 ocrats."

"Well, sir," edged
 the tall one. "What if
 your father and grand-
 father had been horse-
 thieves?"

"Why," quipped the
 speaker, "then of course
 I'd be a Republican."

POLITICAL NOTES

September, 1878, Quote from William S. Glad-
 stone, England's illustrious statesman:

"The American Constitution is, so far as I can
 see, the most wonderful work ever struck off at a
 given time by the brain and purpose of man."

September, 1878, Advertisement in the "London
 Times":

"To be seen only at their manufactory, Long Acre,
 London, Horsman and Company's Patent Cee-Spring Car-
 riages, dispensing with the old perch and heavy
 iron work, acknowledged to be the final perfection
 in transportation."

APPLAUSE

"The work being done by the Federal Music Proj-
 ect is certainly commendable."

Albert Van Andwerp,
 Sec. Nat.
 Long Beach Jr.
 Chamber of Commerce."

"Please convey to members of this organization
 and their director our appreciation for so fine
 an entertainment."

Programs of this nature provide very definite-
 ly a cultural uplift for the community and we hope
 the others we have asked for may be sent.

Postay Junior High School, Los Angeles
 Helen Watson Pierce
 Principal."

..."It is reflecting credit upon everyone con-
 cerned...By offering em-
 ployment at minimum wages
 to local musicians it
 helps uncover any latent
 talent that may be avail-
 able locally. And it
 cannot fail to stimulate
 the stage and screen..."

Editorial
 San Diego Union

"I hope that more
 schools may find it pos-
 sible to use this con-
 cert band, thereby serv-
 ing a distinct need as
 far as the Federal Music
 Project is concerned. It
 also makes it possible
 for schools to enjoy
 class musical entertain-
 ment with no cost to the
 school."

K. I. Stockton
 Polytechnic High School
 Los Angeles"

"I have been closely
 in touch with the Music
 Project of San Francisco.
 I have a great admiration
 for the work that has
 been accomplished and for
 the high minded spirit
 which is being carried
 on through difficulties.
 Professor Albert I. Elkus
 University of California"

"I was thrilled when I listened to the local
 (San Diego) orchestra, under the direction of Mr.
 Lieb, give a sterling program of symphonic works.
 It has been a great godsend to the musicians, and
 their 'only way out,' and the joy and pleasure was
 self-evident. I do not think the tax payers or
 the public realize what this project has meant to
 them and I sincerely hope it will be continued in-
 definitely."

Charles Wakefield Calmar"

THE BANDION

VOL. I NO. 2

AUGUST, 1936

PROJECT ACTIVITIES EXTENDED

THE CONDUCTOR'S STAND

By HARLE JERVIS
State Director

One of our workers, after remaining in his office long after hours on an interesting task, said to me, "This work gets under my skin! There's something about it that won't let me stop. I have no regard for curfews!"

And it's true! Our work in California is of such vast magnitude, of such tremendous importance to this and future generations, and at the same time is so completely engrossing, that we find ourselves absorbed by the one idea of "putting it over."

To do this we must continue to train musicians to a high rate of musical skill, we must determine the musical needs of every community in every district, and then we must be prepared to meet these needs with excellent music presented by properly trained musicians.

The many activities now being carried on—the training of school children, the serving of all suburban communities, the rehabilitation of over three thousand musicians in California, the establishment of over two hundred and twenty music units in the sixteen state projects—all are steps leading toward the fulfillment of our goal.

It is more difficult to finish a job than to start one. We can look back over our own lives and see the great number of tasks we have started, and the few we have actually finished. But we must achieve this goal.

Every organization, every club, every factory or store must serve a function or manufacture a useful product. Or it will not remain in existence.

Music is our function and our product.

We who produce it must see that it wears forever.

RURAL DISTRICTS WILL BE COVERED

Extension of all Project activities to include outlying communities and rural districts, as well as cities, is now under way, following recent suggestions from Miss Harle Jervis, State Director of the Federal Music Project of California.

Careful surveys of all districts are being made by the district supervisors. Musical people in each section are being contacted. Subsidiary advisory boards are being assembled in every community in California, where there is the slightest possibility that any function of the Project is necessary and will be supported. Musical supervision for layman groups is being considered.

These subsidiary advisory boards will establish necessary contacts and publicity, so that good audiences will be assured for the fall season. Central concert halls and theatres are being chosen and publicized.

Music Appreciation classes for adults in all communities are being organized, to be started next month.

In cooperation with the Emergency Education Program, the Oakland Project will offer several lecture series, utilizing the most competent members of their personnel for lecturing and demonstration on various instruments. This instruction will educate the public and further popularize concert offerings. Concerts have been planned for Hayward, Berkeley, Richmond, and other communities near Oakland.

In Orange County, the study sections of women's clubs are being contacted, as well as the evening high school classes. Anaheim, Fullerton, and the smaller beach towns will be the scene of fall concerts and classes.

Other districts are rapidly completing surveys to determine the musical needs of every community in the state.

OAKLAND PRESENTS EXCHANGE CONCERT IN SAN FRANCISCO

The first of a series of exchange concerts between neighboring units of the Federal Music Project was presented last week in San Francisco by the Oakland String Quartet.

Presented in the Central Court of the San Francisco Museum of Art, which has been the scene of previous recitals by San Francisco units, the concert was presented through the courtesy of the Oakland Project, and by invitation of the San Francisco Project.

The booking of this program was made possible partly through the cooperation of the San Francisco Museum of Art, which is sponsored by the San Francisco Artist's Association, and which, with the M. H. de Young Museum and Palace of Legion of Honor, has announced these fortnightly chamber concerts over the radio, arranged for the nameographing or printing of programs, and cooperated in having their staff advise and direct the audiences to the concert rooms.

The Oakland String Ensemble played Haydn's Quartet No. 2, Opus 76, Mozart's Quartet in F-Major for oboe, violin, viola, and cello, and Beethoven's Quartet No. 4, Opus 18.

Winifred Connolly, first violin with the Oakland group, is Assistant Concert Master of the Oakland Project Symphony Orchestra. The other members of the String Quartet are Rivka Iven-tosch, second violin, Elisa Mad-sen, viola, and Mary Hughson, cello. Merrill Remington, oboe, played in the Mozart Quartet.

This program marks the beginning of a series of exchange concerts between neighboring Federal Music Project units.

If present plans materialize, the Chamber Orchestra of the San Rafael Project will present a concert in San Francisco.

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RAY P. DAVIS, Editor

SUPERVISORS ARE TALENT SCOUTS

Gestone Usigli, Oakland Supervisor, is responsible for the discovery and public presentation of Mary Hughson, who is now Principal of the "cello section in the symphony." Her recent solo work with the orchestra has received much commendation.

Miss Hughson has just celebrated her twenty-first birthday.

Eleanor Maegle and Jack Birenbaum, both violinists, have been "discovered" by Mr. Vernon Robinson of the San Bernardino Project. Miss Maegle is appearing in the Lark Ellen Echo Bowl concert series, and also in Riverside with the Project symphony orchestra.

George Fish, clarinetist of the San Diego Project Symphony Orchestra, recently had the honor of being featured soloist at a California-Pacific International Exposition concert in the Ford Bowl.

Ernst Bacon, San Francisco Supervisor, discovered a conductor in the principal of his second violin section.

The result of Mr. Bacon's "talent scouting" is that Ben Bauer is now Assistant Conductor to Ernst Bacon!

WHO WRITES PROGRAM NOTES?

Perhaps you have wondered who writes the descriptive comments about the numbers on symphony programs, commonly called "program notes."

In Los Angeles it's Mr. Howard Williamson who, since the Federal Music Project began, has written over one hundred program notes. These cover every selection played by the two Los Angeles Project Symphonies.

For symphonies presented for

SAN BERNARDINO SUMMER CONCERT COMBINES GROUPS

As the highlight of a series of outdoor concerts presented by the San Bernardino Project during July, and continuing through August, a light opera program was given recently in the San Bernardino Junior College Greek Theatre.

This concert presented the symphony under Mr. Vernon Robinson, the dance band under Geo. Grant, a chorus of forty voices under Warren Lewis, and six soloists. The concert was under the general direction of Mr. Robinson, San Bernardino Supervisor.

A unique feature of the evening was supplied by combining the symphony orchestra and dance band in selections from "The Desert Song". Sixty members from the symphony and twelve players from the dance band formed this combination.

Mr. Robinson made the musical arrangements and orchestrations for the presentation, which culminated in the rousing "Riff Song", with both orchestra and chorus.

This was one of a series of summer concerts presented on the junior college campus.

Other outdoor concerts are presented regularly throughout the summer at Ellen Beach-Yaw's Lark Ellen Bowl in Covina. Madame Ellen Beach-Yaw, internationally famous opera star of yesterday, appeared as soloist in one of the concerts. Eleanor Maegle, a young violinist discovered on the project, will make her debut as soloist with the orchestra in the Lark Ellen Bowl on August 3rd. Miss Maegle will play the Mendelssohn Concerto in E-minor.

Tentative arrangements have been made for the symphony orchestra to play in the Ramona Bowl in Hemet, California, on Sunday afternoon, August 9th.

The summer series at the San Bernardino Junior College is being sponsored by the mayor and city council, the chamber of commerce, the San Bernardino Music Teachers Association, and the MacDowell Club.

The Lark Ellen Bowl concerts are sponsored by Madame Ellen Beach-Yaw, while a series of outdoor concerts being presented in the Riverside Junior College open air theatre are sponsored by the Riverside Community Music Association.

The first time, Mr. Williamson obtained his impressions from listening to rehearsals. Sometimes, however, he is able to talk to the composer.

These program notes, on file in Los Angeles, are available to all state projects.

W H O'S

W H O?

MR. ALEXANDER STEWART

This is the second of a series of intimate biographies on project personalities.

Mr. Alexander Stewart, native son of the Golden West, was born in Sacramento, California, of a pioneer mother who crossed the plains via "prairie schooner" in 1849, and of a father who was a merchant and city auditor in the Capital City.

Mr. Stewart began his musical studies at an early age in San Francisco and Oakland. He studied violin with Herman Brandt and Sigmund Beel, theory and conducting with the late Dr. Humphrey J. Stewart. Later he had a year of study in Chicago: Violin with Max Bendix, oratorio and choral conducting with William L. Tomlins, and theory and instrumentation with Henry Schoenfeld. Mr. Stewart later conducted choruses and orchestras in Oakland and San Francisco, including the Stewart Orchestral Society, the Alameda County Chorus of 300 voices, and the special chorus of 135 selected voices which competed with the Chicago Elsteddoff chorus for the \$10,000 prize offered by the Panama Pacific International Exposition held in San Francisco in 1915. The contest was judged a tie and each chorus received \$5,000.

During the World War he gave up all musical activities to accept service with the War Camp Community Service, the government agency which supervised recreational activities for service men in communities adjacent to army and navy camps.

During the demobilization of the American armed forces, Mr. Stewart was supervisor of the post-war musical activities of the War Camp Community Service. In this capacity he organized community choruses and orchestras for music contests and music weeks in San Francisco, Portland, Seattle, Los Angeles, Long Beach, San Diego, Oxnard, Visalia, and other coast cities.

Since 1924, the present Los Angeles District Supervisor for the Federal Music Project has lectured in choral and orchestral conducting, and directed the University orchestra and Trojan mixed chorus at the University of Southern California.

(Continued on page 3)

TRICKS EMPLOYED FOR BAND UNIT AT FRESNO

Enlightening and encouraging are the difficulties encountered and overcome by Mr. Jacques Neill in establishing a band unit at the Fresno Project. Mr. Neill had sufficient material for a brass band, except for the absence of one E-flat alto horn. The idea of making use of an accordion was conceived. Now the middle harmony usually played by horns is successfully handled by an accordion.

The use of the accordion gives an opportunity for unskilled E-flat alto horn players on the project to "find themselves."

The instrumentation of the Fresno Band Unit now comprises two solo trumpets, one first trumpet, two second and two third trumpets, three trombones, three B-flat clarinets, two baritone, one E-flat alto horn, an accordion, two tubas, two drums, and two xylophones.

The xylophone is a useful substitute for the flute and piccolo of the usual band. The oboe part is used. The percussive quality of the xylophone imparts rhythm, the volume is ample, and the nickel-plated tone quality adds brilliance and zest to the ensemble. The smaller, portable variety provides sufficient volume for practical purposes, and it is not difficult to write parts in the idiom of this instrument, since flute patterns are practical. The small xylophone had enough volume, and was portable.

Mr. Neill has also recently organized a string quartet which, with the concert orchestra, gives Fresno three units.

WHO'S WHO (Continued from page 2)

In 1926 Mr. Stewart, while continuing his activities at U.S.C., was appointed musical director for the First Baptist Church of Los Angeles, conducting a choir of 85 voices.

Mr. Stewart directed the festival performance of "Elijah" at the Shrine Auditorium, Los Angeles, in connection with the semi-centennial anniversary celebration of the university, with a chorus of 350 voices and an orchestra of 65 players. Lawrence Tibbett and Madame Schumann-Heink were among the soloists.

On June 15th of this year, Mr. Stewart's appointment as District Supervisor for the Los Angeles area of the Federal Music Project was confirmed by Dr. Nikolai Sokoloff, National Director.

AN OUTLINE OF THE HISTORY OF MUSIC

By
FREDERIC RARR SCHOLL
(Educational Dept.,
Los Angeles Project)

(THE BATON presents, in outline form, the first installment of a series of articles treating briefly with the history of music, beginning with the primitive tribes and early church music, and culminating with the modern "swing" rhythms. Save these and put them in your scrap book.)

"It takes three to make music; one to create, one to perform, and one to appreciate."
---Schauffler

TRINITY

(1) In the early church, it was considered that only in pulsations of three could praise be properly rendered to the Trinity. Most of the early music was written in triple metre and was represented by a circle. As the Trinity also means infinity, the circle was chosen because it has neither beginning nor ending:



(2) As time went on, the church broadened its views on musical usage, so that the later music was written in duple metre. This duple metre was represented by a "cut" circle, which has come down to us as "Cut Time", Alla Breve; two beats to the measure:



(3) The half circle, without the line drawn through, represents four beats to the measure, or 4/4 time. Because the half circle resembles the capital letter C, it has been called "Common Time".

(Next month: The Three Components of Music, and their origins.)

PRAY'S PROJECT PLANS PAGEANT PRODUCTION

A pageant based on the fairy scenes from Shakespeare's "Midsummer Night's Dream", is scheduled for early production by the Oroville Project, which is under the supervision of Ada Jordan Pray.

Mendelssohn's music, played by the Oroville Project orchestra, will accompany the production, which will be presented on the banks of the Feather River, near Oroville. The parts will be taken entirely by the children who have been in summer classes conducted by the Teaching Unit, and the production will serve as a culmination of the summer teaching schedule. These classes, now being held, include instruction in string instruments, piano, rhythm, singing for children, and more recently work in three part songs. Mrs. Helen Onyett and Mrs. Edna Scott are the teachers, with Mrs. Hazel Anderson acting as accompanist.

A group of local women have established a sewing department on the project, and will design and make the costumes for the pageant.

Several members of this project recently assisted the Chico Recreation Department with a children's circus, which was presented on the grounds of the Chico High School.

A noon-day concert was given by the orchestra at the Oroville Inn last week with considerable success, and open-air concerts are being arranged for Chico and Oroville.

The Oroville Inn concert was the second in a series being presented there, as a result of the reception accorded the orchestra's first concert given on July 16th.

NATIONAL GUARD CAMP ENDS; SAC. THANKFUL

Because several workers on the Sacramento Project belong to the field artillery and infantry regiments of the National Guard, and desired to attend the annual encampment held at San Luis Obispo, the Sacramento Project discontinued their concerts for a two week period, from July 15th to August 1st.

Activities and rehearsals were resumed last week, with the Band Unit presenting an outdoor concert in McClatchy Park, Sacramento, on August 6th.

This concert was one of a series of open-air programs being presented throughout the summer by the Band Unit in three Sacramento parks.

SUMMER CLASSES AT OAKLAND

SANTA BARBARANS BUSY AS BEE HIVE

The summer season is proving a busy one for the Santa Barbara Project.

For the past three months, activities have been confined to incidental engagements and weekly concerts of the different units in Santa Barbara. Activities are now being extended to include various outlying localities in the district.

Weekly concerts, sponsored by the Lions' Club, were given on the beach at Carpinteria during July, and will extend through August. The concert and dance orchestras alternate performances.

Weekly concerts are being played by different units at Los Prietos CCC camp. From reports, the boys are thoroughly enjoying them. They are being held so close to camp during this period of forest fires that they doubly appreciate the musical entertainment.

Solveng, California, has engaged the quartet, with a view toward using the concert orchestra later on. The concerts are sponsored by the school board, which is planning a community course in appreciation of music to start in the fall. The different units of the project will be used in connection with this course.

The Ventura 20-30 Club is arranging to sponsor concerts in Ventura. Local Ventura artists will be guest soloists at these concerts. Sponsors are also arranging for orchestral concerts in Santa Maria and Santa Paula.

CHORISTERS ADVANCE

The Male Chorus of the Los Angeles Project Choral Division has a rather enviable record, inasmuch as seven of its members are now directing units of their own or teaching.

Harry Boucher is now Director and Production Manager of the Opera Unit, Charles de la Plante is Choral Supervisor, Rouben Ricketts is Director of the A Cappella Choir, Warren Peterson is Assistant Director of the Light Opera Unit, while Frederick Stone and Frederick Scholl are now on the teaching unit.

The Los Angeles Choral Division is anxious to hear from other choral units on the above subject, that they may have a basis of comparison.

EDUCATION BOARD COOPERATES FOR TRAINING YOUNG

Local educators of the Oakland District are enthusiastic regarding a series of music appreciation and history classes inaugurated last week by the Oakland Project.

These courses, intended primarily for the Oakland school children, are being presented in cooperation with the local Emergency Education Program (Board of Education).

The first series of lectures, held on July 22nd, demonstrated each major form of musical expression, with historical development. The finest soloists and units of the Music Project illustrated the principles concerned.

The initial enrollment was near the seven-hundred mark, and an average attendance of five hundred is anticipated.

Oakland follows closely on the heels of San Jose and other districts in this state-wide movement to teach children instrumentation and music appreciation during the summer vacation period.

Besides activities of the Teaching Unit, the Symphony Orchestra of the Oakland District is planning three concerts during the month. The first will be under the direction of Mr. Gastone Usigli, and will be presented at the Oakland Auditorium on August 4th. This concert will be noteworthy for the first Eastbay presentation of Richard Strauss's "Don Juan". Other numbers will be Martucci's "Novelletto", Brahms's First Symphony, and the conductor's own "Poem".

The second concert will also be at the Oakland Auditorium, and will present Mr. Modest Altschuler as guest conductor. The date is August 14th.

The third offering is tentatively scheduled for the new Mens' Gymnasium on the University of California Campus in Berkeley on August 28th. Mr. Usigli will conduct this concert.

Other activities are being planned by the Choral Ensemble, the Colored Chorus, and the String Quartet.

Following the success of a similar offering in June, the Colored Chorus and the Choral Ensemble will present a joint concert at the Oakland Auditorium on August 21. These units are under the direction of Elmer Keaton and Rivka Iventosch, respectively.

SANTA ANA BOOKS SEVENTEEN EVENTS

A schedule of regular monthly concerts has recently been arranged for eight cities of Orange County. Approximately seventeen concerts will be given during the month of August by the four units of the music project. A series of Wednesday evening out-of-door programs during August is being presented in the Greek Theatre in Anaheim. All of these concerts are drawing ever-increasing audiences.

The Symphony, under the direction of Leon Koles, project supervisor, has been playing regular monthly concerts in six Orange county communities for the past three or four months and is received with enthusiasm wherever it appears. The orchestra had the pleasure of presenting Mr. Julius Leib, of the San Diego Symphony, as guest conductor in two concerts, one at Santa Ana July 28, and at Anaheim July 29.

It is the custom of the orchestra to present soloists. Mr. Edward Burns, first cellist, and soloist with the orchestra, recently played the "Kol Nidrei" by Max Bruch. Georgia Belle Walton, violinist, also was featured during the month of July.

For the August series of concerts Mr. Earl Fraser, prominent pianist of Southern California, is arranging some of his compositions for soloists and orchestra. Of special interest in this group is a Fantasy for piano and strings which Mr. Fraser has written especially for these occasions. Sadie Greene, Soprano, and Everard Stovall, pianist, will be featured in this group.

ANOTHER BOW!

Not to be outdone by the Monterey Project, which boasted in the July BATON, seven distinct units from a total enrollment of forty-one members, the San Jose Project, under Mr. Joseph Cizkovsky, announces the organization of seven separate units from a total enrollment of forty-six musicians.

The units are: a Little Symphony, a Teaching unit of twenty men, a Piano Quintet, a String Quartet, a Bohemian Band, a Tipica Orchestra, and a Dance Orchestra.

The Teaching Unit is now giving instruction to school children in music appreciation and instrumentation.



STOP!



PAUSE



PLEASE!



PLAY C SHARP

TO THE CLIMAX



BRING IT OUT



READY

HANDS!

BY DR. ALOIS REISER

IMPRESSIONS

BY WOOD
36



STRONGER
HORNS



AFTER
REHEARSAL

CONDUCTOR'S SCHEDULE JULY

San Bernardino	8th	Guthrie
Los Angeles	9th	Cizkovsky
Oakland	10th	Reiser
Los Angeles (1)	13th	Usigli
Los Angeles (1)	15th	Usigli
Los Angeles (1)	22nd	Usigli
Los Angeles (1)	24th	Samosoud
San Francisco	24th	Usigli
Santa Ana	26th	Leib
Los Angeles (1)	29th	Reiser
Anaheim	31st	Leib
San Francisco		H. Arthur Brown

SHUT-INS PRAISE STOCKTON MUSIC

How would you like to be confined to a hospital, and have a symphony play at your doorstep?

That is what the shut-ins at Stockton are experiencing. And Gratian Guerin, Supervisor of the Stockton Project, is responsible for supplying orchestral music to the ailing Stocktonians.

Weekly engagements are played for the patients at the State Hospital, and due to the success and reception accorded by the patients and Dr. Smythe, head of the hospital staff, arrangements are being made to have the orchestra play at Bret Harte, California, in the Bret Harte Sanatorium, and at the Livermore Soldiers' Hospital in Livermore, California.

These engagements of the Stockton group follow the aims of the Project, for they supply music to those unable to hear it otherwise, and they serve groups in smaller communities.

"Of all the places our orchestra plays," states Mr. Guerin, "we get most satisfaction in playing for shut-ins and people who are confined to hospitals. Some of them, as in the Soldiers' Hospital, are there year in and year out. To see the sparkle in their eyes and their keen happiness and appreciation for having music come to their doors is indeed a pleasure."

The Stockton Orchestra also gives concerts in Oak Park, in Louis Park, and at the Project headquarters, all in Stockton.

Manlio Silva, who is Director of the Stockton Symphony Orchestra, and a member of the Project Advisory and Audition Boards, has shown keen interest in this group. Many of Mr. Silva's recent suggestions have proved helpful.

MARIN SUPERVISOR IS EINSTEIN WITH PROJECT PROBLEMS

Mr. Erich Weiler, in his concern for the improvement of musicians on his project in Marin County, and in his desire to show the people of his community what the Federal Government is accomplishing with its music projects, has overcome many small problems that beset the organizer of a musical group. Here are some of his problems and how he overcame them:

There are twenty-one musicians on the Marin County Project. Mr. Weiler divided these into a symphony orchestra of chamber music proportions, and a dance band. Later he formed a salon orchestra. Special rehearsal times were set aside for each group. Strings and wind instruments rehearsed as a string quartet and a woodwind ensemble. Members of the project not included in these groups, or the dance band, were set to work copying parts from scores, and arranging numbers for concerts. During a four hour period, two hours were used for orchestra practice, one hour was set aside for quartet and woodwind ensemble practice, and the last hour was given over to rehearsing the salon orchestra.

For music the San Francisco Public Library was drawn upon. Early symphonies of Mozart, Haydn, and Schubert were found the most suitable material for the orchestra. Since all of these works were not obtainable, all parts had to be copied from score, this work being done personally by Mr. Weiler. A Septet by Saint-Saens, the Beethoven Septet, and a Schubert Octet were found suitable, and are soon to be performed.

Mr. Weiler builds all concerts with a view to variety. A chamber music work usually opens his programs. It is played by a quartet or quintet. A woodwind ensemble or a solo for violin, horn, bassoon, or flute, accompanied by the orchestra, usually follows. Finally the whole chamber orchestra concludes with a symphony or work using a maximum number of instruments.

This order makes a more interesting program, and keeps the audience interest on a higher level than would be possible with a program played by the whole group during the entire concert.

This orchestra, following the Project's policy of serving smaller communities as well as cities, has arranged concerts for Sausalito, Fairfax, Kentfield, and Santa Rosa.

CONDUCTOR'S SCHEDULE AUGUST

Oakland	4th	Usigli
Los Angeles (1)	5th	Reiser
San Francisco	7th	Altschuler
Los Angeles (1)	12th	H. Arthur Brown
Oakland	14th	Altschuler
Los Angeles (1)	19th	Usigli
San Francisco	21st	Elkus
Los Angeles (1)	28th	Altschuler

(Subject to change)

NEW PROJECT AND CHANGE ANNOUNCED

Two important announcements were recently made by Miss Harle Jervis, State Director, concerning a new project at Escondido, and a new Supervisor at San Mateo.

Mr. L. F. Stoddard, formerly Director of the Escondido Band when it was under the San Diego Project, has been appointed Supervisor of the latest project at Escondido, which numbers forty members.

Arthur Gunderson, of Menlo Park, near San Mateo, has been named Supervisor of the San Mateo County Project.

Mr. Gunderson is a native son, having been born in the Bay area. He is a graduate of the University of California, and produced a season of Gilbert and Sullivan operas for the Monterey Peninsula Opera Association at Carmel. Lately, Mr. Gunderson has been Assistant Director under Ernst Bacon, San Francisco Supervisor, and played first violin in the San Francisco Project orchestra.

He also composed the music and staged the Junipera Serra Pageant in Carmel Mission last year.

Mr. Stoddard, a well-known band leader, has forty musicians in his present band unit. The group will continue playing regular Sunday afternoon concerts in the City Park at Escondido, and regular Saturday afternoon concerts on the beach at Oceanside, California.

Due to the success scored by this band, a new bandstand is now being erected for the group by the City Park Department of Escondido.

The establishment of the Escondido Project now gives California a total of sixteen projects, in twelve districts.

SAN DIEGO UNITS COOPERATE; KUEHNE NEW BAND LEADER

During the summer season, the various units of the Federal Music Project in San Diego have cooperated with practically all classes of public activities: schools, governmental departments, including federal, municipal and county, public activities of the Works Progress Administration, civic clubs, organizations, and hospitals.

The project's success in cooperation with local school systems was so pronounced that requests have already been received for heavier performance schedules, starting with the fall season. The project's cooperation with the playground and recreation department of the school system is continuing through the summer vacation period. Many summer dances and concerts are being presented under the sponsorship of the Parent-Teachers' Association.

The Concert Band of the San Diego Project is steadily winning new friends and regular patrons; their Sunday concerts are now attracting an average attendance of 400 people, instead of approximately 250 as of sixty days ago. Five regular concerts are given weekly.

Recent public concerts by the project's Symphony Orchestra and Chamber Music group showed a marked improvement in attendance, and won favorable comments from the press.

The increased interest and attendance can be attributed to the cooperation of city and county authorities, the local school board, the administrative staff of the Works Progress Administration, and the Federal Theatre Project, in distributing programs and publicity notices pertaining to future performances. Much of this interest is also due to the cooperation of local newspapers and to public-spirited merchants in permitting posters and bulletins to be placed in their window-display spaces.

Joseph Cizkovsky, the first guest conductor for San Diego, gave two public concerts recently, one with the band and the other with the symphony orchestra, both of which were well received.

James B. Larkin, formerly director of the Band Unit, has been appointed Promotional Director for the music project in this district.

Karl Kuehne, of the Los Angeles Project, has been assigned to direct the Band Unit.

Mr. Kuehne had formerly served as guest conductor of the San Diego band.

MONTEREY WANTS SPANISH MUSIC

If anyone has in his possession authentic airs of the 170's and the days of old Monterey, when General Sherman rode so proudly up and down the town and the legend of the Sherman Rose stirred the imaginations of a Peninsula, which the Mexican House was the seat of matters of state, he should send them to Dene Berny, Supervisor of the Monterey County Unit, who is planning a program of the Spanish and Mexican airs of that early period.

If research yields sufficient material, it will be arranged for voice and orchestra of fiddles, guitars, mandolins, castanets, cimbona, pandaret, gourds, and such native instruments as can be found or made. The Monterey Peninsula is especially adapted to such a program, for descendants of the early settlers still live in old adobes, and Spaniards and Mexicans are a large part of the population.

Civic bodies of Monterey and Pacific Grove have recently requested weekly concerts featuring the band and Tipica orchestra. Bernard Callery, assistant-supervisor of the project, is kept busy preparing new programs.

Regular programs are given by the band on Thursdays in Carmel, and on Saturday afternoons at Monterey, while the Tipica orchestra plays on the beach at Pacific Grove every Wednesday afternoon.

DID YOU KNOW?

That the Federal Music Project of California employs thirty-three hundred people?

That the Oakland Project dance bands have entertained, during 150 engagements, a total of 60,000 people?

That A. L. Washington, a member of Carlisle Scott's Negro Chorus of the Los Angeles Project, has sung command performances before King George of England and King Alfonso of Spain? (See story this page)

That the Los Angeles Project averages twenty-two musical events each week?

That Robert Haster, an oboe player with the San Diego Project Orchestra, was guest soloist at the Ford Bowl concert in Balboa Park, San Diego, recently?

DIRECTOR SCOTT DEVELOPS L. A.'S COLORED CHORUS

From the nucleus of a male quartet under the old SERA, Carlisle Scott, Director of the Negro Chorus of the Los Angeles Project, has developed a mixed chorus of seventy-five voices that contains the cream of the Southland's colored singers, many of celebrated reputation.

The chorus is the largest group of its kind in California, and does not limit its work to characteristic southern songs. It has become widely known as the only Negro chorus in the United States to produce Handel's famous oratorio, "The Messiah".

While most of the spirituals sung by the group are genuine interpretations, so many know the original versions that controversies often occur. Each singer interprets it differently and each claims that his interpretation is according to the way his mother sang it. This is explained by the fact that the same song is sung differently in different regions, and most of them have been handed down without having been written. Very often a new spiritual is compiled from the various versions of an old one.

A. L. Washington, featured tenor and guitarist, has sung command performances before crowned heads of Europe, including the late King George of England and former King Alfonso of Spain, while a newer member of the organization is Daniel Haynes of the original cast of Marc Connelly's "Green Pastures".

Other members of this unit have had numerous European audiences, while in more prosperous times many brought delight to thousands in the United States.

Mr. Scott is noted for his arrangements of Negro spirituals, which he has sung in handed down versions since cradle days. Coming to California ten years ago, he played in "Hearts in Dixie", featuring Clarence Muse, and immediately achieved success. Leading his own "Crimo-oln Choir", and using his own song arrangements, he has appeared on broadcasts with Bing Crosby and David Broekman.

Slowly, but with a definite objective, Mr. Scott has surmounted obstacles which confront the organizer of a new group, and has molded a unit that bids for considerable recognition.

Director Scott and his chorus are now appearing in the play "Noah", in Los Angeles, a presentation of the Federal Theatre Project. Future plans include productions of "Emperor Jones" and "Aida".

MIRTHQUAKES

Pigs are good music critics! A pair of them, in a physiological experiment announced recently at Cornell University, were placed in a room with a phonograph playing the Brandenburg Concerto No. 3.

They uncurred their tails and walked round and round, waving them in fairly good time to the music. But when The Music Goes Round and Round was played, the pigs curled up their tails and walked out...!

Heard at a park in Monterey, during a recent Project concert:

"It's the first time I've known a use for this park...This thing must go on...!"

A music teacher somewhere in the hinterland recently entered into correspondence with the publishing firm of Simon & Schuster about the Artur Schnabel edition of the thirty-two Beethoven piano sonatas. They quoted him prices, and he wrote back saying that he guessed he'd take them. His letter concluded: "I would inquire if it would be possible for you to furnish me with these especially written in a trio arrangement for the clarinet, bazooka, and Spanish guitar, with the guitar arrangement in the key of G."

---The New Yorker

Then there was the man who thought a scherzo was a woman who sewed shirts!

Mr. Vernon Robinson, supervisor at San Bernardino, tells of an incident representing musical calisthenics -- when no calisthenics were intended.

In the middle of a fast and furious selection the ball on the timpani stick flew off, sailed far over the heads of innocent musicians, and disappeared down a tuba!

Of course, it was only a rehearsal, but anyway there's nothing like scoring a bull's eye!

BEST GAG OF THE MONTH

Heard at the Hollywood Bowl:

"Wyl Wagner's music is so much better than it sounds!"

APPLAUSE

"...And yet, as we listened to this (Stockton) orchestra play Monday morning, we could not help but feel an increased admiration for President Roosevelt and his broad, helpful policies. That the busy Government at Washington could reach out to Stockton, California, and provide modest salaried jobs for specific, unemployed musicians, was something for us to think about and for the players to be thankful for..."

Stockton Record

"I have heard many concerts of the local music project and can endorse them most heartily. I feel that Bacon and Usigli were the ideal choice for their positions since they both have imagination, taste and sincere accomplished musicianship. Their programs have been excellent and their relations with the press and the general public have been all that one might desire."

San Francisco Chronicle.

"Community interest displayed by the people of Alameda County is more than gratifying. It demonstrates that people do enjoy good music and are heartily in accord with the efforts of the WPA Music Project."

Musicians Union
American Federation
of Musicians
Oakland, California

"I have attended several of the concerts and find the work of high order and efficiency. The programs are well chosen and musicianly presented. The audiences are both appreciative and enthusiastic. It is a great pleasure to me to serve in the capacity that I do on the Advisory Board and I have often wished that I might be more closely associated with the real organization work of this fine project."

George G. Davis,
President
Sherman-Cloy Music Co.

"These projects are serving a fine purpose and the people in charge are doing an excellent piece of work. Every community needs just the fine music that these organizations are presenting."

"May my enthusiasms render some encouragement to the continuation of this program work."

Glen H. Woods
Superintendent of Music
Oakland Public Schools

MUSIC

Therefore the poet

Did feign that Orpheus drew trees, stones and
floods;

Since naught so stockish, hard, and full of
rage,

But music for the time doth change his nature.

The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,

Is fit for treasons, stratagems, and spoils;

The motions of his spirit are dull as night

And his affections dark as Erebus;

Let no such man be trusted,

Shakespeare

("Merchant of Venice")

FEDERAL
MUSIC PROJECT
OF CALIFORNIA

WORK
PROGRE
ADMINISTRATIO

Sept.

THE BATON

193



DR. NIKOLAI SOKOLOFF, National Director
DR. BRUNO DAVID USSHER, Assistant to National DirectorHARRY HOPKINS, National Administrator
ELLEN S. WOODWARD, Assistant Administrator

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THE CONDUCTOR'S STANDBy
HARLE JERVIS
State Director

The thought recently came to me that with the increasing amount of work being accomplished by the Federal Music Project, we may be in danger of losing our sense of perspective, and begin to judge our musical activities by the standards of size, volume, and showmanship, rather than by that of quality. Knowing, however, that we can steer clear of the shoals if we see them in good time, I pass this thought on to you.

Let us guard against the tendency to give quantity first place in our evaluation of Federal Music Project work. The biggest unit is not the best nor the most important because of its size, but only from the standpoint of its musical accomplishments. There are small units which are doing significant work because of their high musical standards. There may be—among the three thousand musicians on the Music Project in California—one musician in a small community whose work under the guidance of the Project will make musical history. Meanwhile, let each group, of whatever size, learn to function as one man.

Let us determine that our ambition shall lead us to a high level of musical accomplishment. To do this we must judge our worth by what we actually achieve day by day, rather than by what might make a good showing in a brief limelight. Let us write into the art history of California, a record of three thousand musicians who have worked persistently for the achievement of these ideals.

THE BATONRAY P. DAVIS
EditorJEHANNE BIETRY-SALINGER
Associate Editor**CONTENTS**

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**HOW DO YOU LIKE
THE NEW BATON?**

Here is a new, enlarged, revised Baton for your perusal.

What do you think of it?

The Baton was made possible through your cooperation and interest in what has been called "the biggest movement of this generation"; and it can only grow and assist you if you assist it, and what it represents.

There is no end to the possibilities with which we are surrounded, since culture, as a branch of ethics, knows no saturation point. With this in view, the Federal Music Project is scheduling and booking events under the leadership of world famous musicians that will prove of lasting significance, and that would have been impossible without government support.

Your Baton will attempt to keep you informed of these events throughout the nation, and will let you know what authoritative music critics think of our productions. For, even if the criticisms are adverse, you can use them as a basis for future action.

Articles will also appear by leading musicians and music

Continued on Page 8

Will the Federal Music Project Be Permanent?

By ALBERT FRANKENSTEIN

Mr. Albert Frankenstein, music editor of the San Francisco Chronicle, was asked the following questions: Should the Federal Music Project encourage new musicians and play new works? Will the Federal Music Project be a permanent organization?

Here are his answers:

As to the first question, let me quote briefly from the August issue of the Musical Courier. "Three hundred and ninety-two compositions have been played by the W.P.A. symphony orchestras in New York during the past season, of which eighty-two were by Americans . . . world premiers of ten compositions were given. . . . The W.P.A. orchestras thus are tilling a field in American musical life that has hitherto been much less ardently cultivated. It is to be hoped that the efforts of this project, including its composers' laboratory try-outs, will be continued and extended by others. There is a definite need for encouragement of this sort, if American musicians are not to be given a tremendous inferiority complex. In a day of professional music-making and keen competition from the most highly trained craftsmen of Europe, the native score has a difficult road to travel until it reaches acceptance and performance. Even if such a subjection to a critical hearing only serves to indicate the defects in the composer's equipment, it is invaluable in showing him how some of these imperfections may be remedied."

This is what they have done in New York, where, of course, the community is infinitely larger than that in any Pacific Coast city. The Coast orchestras are doing their part in this work, and should continue along this line. W.P.A. effort on the part of the American composer need not be strictly parochial, but the local man should be permitted to feel that his work has a chance in his own community.

But the whole matter of new music should not be confined to American creators or to works for orchestra. Nor, indeed, should it be confined to "new" music, strictly speaking. The revival of old music, the introduction of masterpieces that have never been heard in a given community, the exercise of daring and imagination in the making of programs for choral units, orchestras and chamber groups, even excursions into opera and ballet, are not impossible, and they are highly desirable. They are not advised because the public demands them, but precisely because the public doesn't demand them. It will learn to demand them in time if a subsidized agency that does not have to worry about the box office will cram new music down the public's throat in sufficient profusion and with sufficient zeal.

As to the permanency of the Federal Music Project, there has been a good deal of talk to the effect that the establishment of the projects points a way to government subsidy of the arts such as exists in many European countries. Perhaps it does, but it probably does not. The project was not brought into being by a demand for music, but by an urgent necessity for relief. In European countries where music and the theatre are supported by the government, a preponderance of the general public demands that subsidy in order that it may patronize the thing subsidized—not in order that the performers may make a living. A much higher level of general culture must be estab-

lished here before government support for music can be justified.

The W.P.A. can play a very significant part in establishing that higher level.

WPA Digs Up a Young Musical Genius

TULSA, Okla.—A musical prodigy who, with no formal instruction, writes symphonies and other musical compositions of a high order, has been discovered by the WPA symphony orchestra here.

He is Robert Wolfe, 21, formerly of Topeka, Kansas, who until four years ago was a student in the Topeka high school preparing for a career as a chemical engineer.

Wolfe's first composition, entitled, "Andante Doloroso," was written while he still was a high school student. It was played at a public concert by the WPA orchestra and was pronounced by critics as music of a high order. Besides several voice compositions and piano selections, Wolfe also has written two symphonies, entitled simply "C Minor" and "G Minor."

Six months ago Wolfe's people moved to Tulsa from Topeka and he joined the WPA symphony here as a viola player. He showed his compositions to George C. Baum, director of the orchestra, who at once became enthusiastic.

"Wolfe is just the type of person for whom the WPA orchestra program was originated," Baum said. "The whole idea was to attempt to discover and aid persons who have talent, and possibly genius, in music."

OAKLAND PLANS FOUR SYMPHONIES FOR SEPTEMBER

The first of four concerts arranged by the Oakland Project for September presented a distinguished guest conductor, Mr. Alexander Stewart, District Supervisor of the Los Angeles Project and a member of the University of Southern California faculty. This concert was given at the Oakland Auditorium Theatre, Friday evening, September 11.

The second concert was presented in San Francisco at the Veterans' Auditorium, Tuesday evening, September 15, under the auspices of the Federal Music Project of that city. Maestro Gastone Usgli conducted a notable program; Brahms' First Symphony, Strauss' "Don Juan," Wagner's "Tristan and Isolde" Prelude, and Smetana's "Battered Bride" Overture.

The third offering is scheduled for the Oakland Auditorium Theatre, Friday evening, September 18, with Mr. Usgli conducting. The program will include Beethoven's Fifth Symphony and Smetana's "Battered Bride" Overture; and will feature the appearance of a talented guest soloist, Miss Annalee Camp, cellist, who will play the Henry Hadley Konzertsuck for cello and orchestra.

The final symphonic offering of the month, to be given at the Oakland Auditorium Theatre, Thursday evening, September 24, will include the sixty-voice Chorus and vocal soloists as well as the eighty-piece Symphony Orchestra. This will be an all-Wagnerian program, featuring the solo work of Mr. LeRoy Burge, baritone. Mr. Usgli will conduct.

Admission day, September 9, was observed by the presentation of a gala dance and entertainment at the Oakland Auditorium Arena for the benefit of WPA workers, SRA clients, EEP classes, their families and friends. Music and specialties were provided by the three Federal Music Dance Orchestras under the direction of Jimmie Thompson. While two such dances have been given, this was the first occasion on an admission charge basis.

The fine Colored Chorus of twenty-five, under the leadership of Elmer Keeton, gave a recital in the Project Auditorium (1608 Webster Street) Tuesday evening, September 8. This well-trained group, specializing in spirituals, has developed an appreciative public.

AN OUTLINE of the HISTORY OF MUSIC

—By—
FREDERIC BURR SCHOLL
(Educational Department, Los Angeles Project)
(Continued)

The three components of Music are:

Rhythm
Melody
Harmony

(1)

Rhythm is innate. The primitive races express it by dancing, clapping of hands or by beating a drum. It has been observed that the Africans are so adept at creating intricate rhythms that the white man has considerable difficulty in imitating them. Many of their crude songs are sung in duple rhythm against the triple rhythm of the drums.

Note:

Time (tempo) has often been mistaken for rhythm. Tempo represents the value of the measure. Rhythm divides the measure up into pulsating divisions. Rhythm is the framework upon which melody is built.

(2)

Melody. In the utterances of the primitive races, melody was discovered by prolonging the pitches of the voice. The voice was probably the first musical instrument; the first form of music was melody. Music consisting of melody only is called Homophony. After Homophony we have Polyphony, which consists of two or more melodies, which, when sung together form a pleasing combination.

Derivation of the word "Homophony":

Homo—man
Phon—sound

Derivation of the word "Polyphony":

Poly—many
Phon—sound

Examples of Homophony are found in the plain song (chants) of the Church.

Examples of Polyphony are found in the choruses of Handel's "Messiah."

(3)

Harmony developed after the polyphonic period which reached its height of development during the time of Bach. There are practically no traces of the use of harmony in ancient music. They only sang in unison and in octaves. For a time they made use of the interval of a fifth from which a new style of music was developed, called "Organum." The effect of singing a group of consecutive fifths is not pleasant to our ears. Through the slow process of evolution, harmony has grown steadily through experimenting with the consonants. It wasn't until about the tenth century that the intervals of the third and the sixth came into common usage. In our modern era we are experimenting still further by making use of the dissonances.

Three ways to produce musical tones:

- (1) Air forced through a tube. (Horns-Flutes-Reeds-Pipes).
- (2) Plucking, bowing or striking a tightened string. (Guitar-Violin-Piano).
- (3) Striking a resonant body. (Bells-Chimes-Xylophone).

The three components of sound are:

Power
Pitch
Timbre

For example:

In the piano, the power is represented by the force of the blow of the hammer against the string. The pitch is represented by the length of string. The timbre (piano tone) is created by the hammer striking the

Continued on Page 7

Prominent Business Men of San Bernardino Form Group to Back Federal Music Project

What is thought to be one of the most important announcements of recent months concerning the Federal Music Project was made this week by Vernon Robinson, supervisor of the San Bernardino project. At the suggestion of Leslie Harris of San Bernardino, who is vitally interested in the music project work in this state, Mr. Robinson has organized an Executive Committee, composed of prominent business and professional men of San Bernardino, whose duty it will be to sponsor and publicize local project presentations and to further the aims and activities of the Federal Music Project.

This new Executive Committee held its first meeting this week at a local hotel, and is composed of Leslie Harris, president of the Harris Department Store; Gene Lee, owner and manager of Radio Station KFXM; J. K. Guthrie, editor of the San Bernardino Sun; Dr. Nicholas Ricciardi, president of the San Bernardino Valley Junior College; Everett Stidham of the Pioneer Trust Company, and five other prominent local men who will represent service clubs and professional groups of San Bernardino.

The committee was formed at the suggestion of Mr. Harris, who, because of his interest in what the Federal Music Project is doing, wanted to have a definite part in furthering its activities. When approached by Mr. Harris and Vernon Robinson regarding their serving on the committee, other prominent local men appeared eager to have a hand in the promotion of what they called "one of the biggest movements of this generation."

The Executive Committee will in no way interfere with the Advisory and Subsidiary Advisory Boards, since these previously appointed groups, composed of musicians, advise the San Bernardino project in a musical capacity.

MARIN COUNTY UNIT BOOKED BY 3 CITIES

The Marin County Music Project is busy preparing a series of concerts of chamber music to be presented in San Rafael and in Santa Rosa, after the schools open this week. Several concerts are also to be given in San Francisco.

Erich Weiler, district supervisor, is planning concerts which show to advantage the various individual instruments in the chamber music group. One number on each program features one particular instrument. The first instrument so featured was the trumpet, played by Willmeyer Wright in the brilliant septet for trumpet, strings and piano, by Saint-Saens. Another concert presented Mr. Pierre Lambert playing French horn in Mozart's Rondo for French horn and orchestra. The most recent feature was the appearance of Mr. Ernest Kubitschek as soloist in the Mozart concerto for bassoon and orchestra. Miss Daisy Saville will appear as soloist in the Uardini concerto in E minor for violin and orchestra this month, and a future concert will present the Chaminade Concertino for flute and orchestra with Miss Winifred Cameron, flutist.

Marin County music lovers are enthusiastic over these chamber music concerts and there has been much favorable "word of mouth" advertising by those in attendance.

SAN MATEO CONCERT PRESENTS SOLOISTS

For the second concert by the San Mateo Federal Symphony Orchestra, presented at the San Mateo Junior College recently, Arthur Underse, Director, chose a varied program which appealed to music lovers.

Luis Parnies, pianist, performed Liszt's Phantasy No. 14; and Derrel Rexford, baritone, sang "Invictus," by Kuhn, and the "Osra," by Rubenstein.

An added attraction was a violin solo by Emil Rossett, who played the "Andante," from the Concerto in E Minor, by Mendelssohn.

These soloists, together with the String Quartet and the full orchestra sections, made up a program that was well received by music lovers.

The concert was sponsored by the San Mateo Recreation Department.

As an indication of the work performed by Mr. Monte Carter, Director of Public Relations, and his department in Los Angeles during the month of June, 255 newspaper clippings totaling 1318 inches of publicity, appeared in local newspapers. In July, this amount was increased to 353 clippings, covering a total of 1971 inches of free publicity.

MY MUSIC

By E. Y. Lansing, Jr.

Frankly, I am beginning to understand music.

A year ago, music was a sound that pleased me or didn't please me and I felt as if I had been cheated if I had paid a lordly sum (for me) to listen to a series of sounds that did not bring an agreeable reaction.

When I read the announcements of a federal sponsored concert without charge, it seemed to me a strange departure from the ordinary channels such events should take.

Could a free concert be worth listening to? What sort of artists would be presented? Would anyone go? I went to satisfy my curiosity more than my appetite for music, coming to the conclusion that if cities could provide free outdoor band concerts, it might be possible for a federal sponsored concert to have some merit.

I went, and that started my real appreciation of music as music, and not as a passing melody. I watched for these federal sponsored concerts and symphonies, and at each I picked up a little more knowledge of music, and of the voices, and of the instruments until I caught the plaintive note of the flute or the varied tones of the violin. I learned the difference between a soprano and a contralto. Gradually I reached the point where I found myself whistling an aria or a lovely melody which had become fixed in my mind. Through close association, I am acquiring the fundamentals of taste and appreciation and becoming music conscious.

I found the performances excellent; to be worthily classed with concerts I had paid two dollars or more to hear.

And I think that thousands of other Americans have had the same experience, and are now enjoying music for its basic worth. The money element has disappeared because, when the concerts were not free, the nominal charge of a dime or quarter does not rip at my purse strings. I could go as often as I pleased, and I did.

Now that I can recognize the melodies which have won my attention, I realize that I have made new friends which should have been friends long ago—for they bring a mental satisfaction I had failed to recognize.

The Federal Music Project gives an opportunity for a realization of music to all who will follow it, as I do.

Dance Band Projects and Their Value

By Raisch Stoll

Dance Band Projects contribute to the community three values of no mean importance. These values derive from the functions of the projects as part of the general scheme of work relief for professional musicians and other cultural artists.

The first function is the employment and rehabilitation of musicians of sufficient talent and ability, actual or potential, to place them in the professional class, musicians who, in normally prosperous times, would be employed by private enterprise.

Since the depression, dance band musicians have suffered keenly. In the days of 1929, money flowed freely and hotels, theatres, cafes, dance halls, and private citizens giving parties, presented a demand for dance music which encouraged many young musicians to train themselves for this branch of their profession. With the depression and the resulting lack of spending power, proprietors of amusement enterprises cut orchestras down to skeletons and in many cases substituted phonographs and other mechanical music makers. Almost stranded, these young men found the only source of income left in casual jobs—one-night engagements which became scarcer and scarcer.

They felt that with recovery they might again expect security, a living wage and permanent jobs, but in the meanwhile what to do? Some abandoned music, some struggled on.

Those with the courage to hang on found the long waits between casual jobs discouraging and the conditions of this occasional work tended to lower their morale still further. There is little encouragement to practice, to retain or improve technique, when jobs are scarce and the only ones available were played in a mediocre style which disregarded clean execution, variety of dynamics, precise attack and the other essentials of good dance music.

This was the situation up to the establishment of Dance Band Projects by the Federal Works Progress Administration. Under the new dispensation these discouraged musicians began to regain their skill and courage at the regular and fre-

Mr. Stoll, a composer and lyric writer of note, is at present Dance Band Supervisor for the San Francisco District of the Federal Music Project.

quent rehearsals. They received a wage which though modest meant security. The directors of the units demanded the cleanness of execution characteristic of the best dance orchestras. An esprit de corps gradually developed, a spirit peculiarly necessary to dance bands, as they are often called upon to improvise as an ensemble much as the Hungarian Gypsy Orchestras. Special arrangements of new and old melodies were provided which demanded more facility than the standard printed orchestrations employed on casual jobs. Soloists were encouraged to practice at home and were featured in public performances.

In short, the routine followed by the best bands employed by private enterprise was introduced with the result that excellent units have been and are being produced and individual members are recovering and even improving the ability they possessed prior to the demoralizing period of unemployment. That this is not mere wishful enthusiasm is proved by the fact that many have left the projects, rehabilitated and reemployed.

In a sense the work of the musical directors is like that of doctors. The more completely successful they are the more they will remove the conditions making their work necessary.

The second function of Dance Band Projects is to employ musicians in such a way as to benefit their communities. Many have not only physical but mental needs as well. Pleasurable relaxation is not only pleasurable but an absolute necessity for mental health. Dancing and listening to rhythmically exciting music are excellent means of procuring relaxation from the pressing problems and cares of the day.

Dance Band Projects have furnished music for dances and concerts to thou-

sands in hospitals, community centers, high schools, settlement houses, for all worthy groups unable to employ local musicians due to lack of adequate funds for recreation and entertainment.

One of the best uses to which Federal Dance Bands could be put, in the writer's opinion, is at dances organized for our large unemployed population. If dances were given at which the only admission ticket needed was a WPA card, pleasurable relaxation would be provided for a large class most in need of it.

The third function of Dance Band Projects is one common to all other music projects: the increase of our cultural assets by encouragement offered to young and old unknown composers. It is a well known fact that the young or unknown composer finds it difficult if not almost impossible to get public performance of his compositions. Worse, he often does not even have the chance to hear his number performed at all. This lack of opportunity for self criticism, change and actual instead of imaginary hearing of the actual sounds has undoubtedly hindered or at least retarded the growth of many of our composers. Those who have been overdosed with radio may feel that in the case of the composer of popular or dance music the tragedy is negligible. But therein lies the point. What you have heard has been what has been accepted, in other words that calculated to please the lowest common denominator of musical taste, even that of the musically illiterate. The music which is more original and of a higher type, that which departs from the standard demanded band remains in manuscript. Thus the new, the strange, the interesting remains unheard when a few performances would often be enough to make it acceptable.

At the risk of appearing dogmatic the writer wishes to go on record as believing that what is currently called "swing" music, and which is just this year's style of something that has been called variously, ragtime, jazz, hot mu-

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MONTEREY PLANS FALL PROGRAMS FOR RURAL DISTRICTS

The Monterey Unit of the Federal Music Project is busy working out its fall program. With the exodus of summer visitors, the summer open air concerts have been discontinued, coming to a colorful close with Band and Tipicas playing for the Forest Theatre Carnival over the Labor Day week-end.

Concert Orchestra, Chorus and Trio are working overtime, combining forces to give a program in the Pacific Grove Auditorium on the seventeenth of September.

Meanwhile, the supervisor, Dene Denny, and her assistant, Bernard Calery, have planned programs for the rural districts, which will send the talent of the Federal Music Project far afield. Monterey County is larger than many states in its distances. Down the coast for sixty-two miles it stretches, ending in a little school near San Simon, while South to San Miguel and beyond, ninety-two miles from Salinas, it projects into mountain fastnesses where a remnant of America's earliest settlers preserves its pure strain, and an earlier world of Missions and Ranchos still colors the foothills with their close-

Does the Federal Music Project Recognize American Composers?

A report upon performances of American work in each locality of the California Federal Music Project was recently requested by the state office.

The result of the query brings out the fact that the local man is not being forgotten in California by WPA Symphony Orchestras, nor are the significant names of contemporary American music.

San Francisco and Los Angeles lead in the report of performances of American work. Modest Altschuler, conductor of the No. 1 Symphony Orchestra of the Los Angeles Federal Music Project, and Ernst Bacon, district supervisor in San Francisco, have introduced many Amer-

ican compositions of worth to concert audiences.

ly knit districts. Small ensembles are being prepared to carry programs to these schools and to those less remote, beginning with a concert in Castroville on September 22 by the Tipicas. To make the proposed schedule more practical, combinations of two and three violins with 'cello and piano, of saxophone trios, and various small reed and bass ensembles are being worked out.

They are:

"LAMENT" and "DESERTED GARDEN," by Cameron O'Day MacPherson (a resident of Santa Monica, California. Born in New York City).

"RHAPSODY" Suite for piano and orchestra, by Ralston.

"NERO" and "MARCIA SINFONICA" Suite for orchestra, by Anthony Maggio. (A bass player in the Los Angeles Project Orchestra).

"MOWING THE LAWN," from symphonic suite: "A COMMUTER SINGS," by Mahlon Merrick (born in Iowa in 1900, now living in Hollywood).

"LOS CARGADORS," by Leo Samuel Scheer, (a former student of the Naval School of Norfolk, Virginia; he studied violin with Naoum Blinder).

"COUNTRY ROADS — UNPAVED," symphonic Suite, by Ernst Bacon (District Supervisor of San Francisco F.M.P.).

Second Movement from "SYMPHONY IN D MINOR," by Ernst Bacon.

"TANGO PAMPLONA," by Arthur J. Babich (conductor of concert band of the Los Angeles Federal Music Project).

"SEQUOIA GIGANTIA," by Felix Mills.

"AMERICAN FANTASY" on "THE MONKEY WEDDING," by Harlow Mills (a member of Whittier College in Whittier).

Symphony No. 2, by Felix Borowski (formerly head of Chicago Music College, professor of Theory and Counterpoint, musical history and music critic for several leading national newspapers).

"SEMIRAMIS," Tone Poem, by Felix Borowski.

PIANO CONCERTO No. 1, by Mary Carr Moore (born in Memphis, Tennessee; lives now in Los Angeles. Has written ten operatic works, many of which have been performed on the Pacific Coast).

"MINEUR RONDO—FUGUE," by Heinz Roemheld (born in Milwaukee, now living in Hollywood, where he

Continued from Page 5

string at a given point which divides the fundamental vibration of the string into upper partials. (Harmonics).

In the violin, the power is represented by the cohesive resistance between the horsehair bow and the string. The length of the string determine the pitch. The timbre (violin tone) is caused by the scraping resistance which divides the fundamental vibration of the string into the various upper partials.

In the human voice, the power is represented by the air pressure from the lungs. The pitch is represented by the contraction and relaxation of the vocal cords, thereby regulating their lengths. Timbre is contained in the thickness of the vocal cords, their edges and other structural factors.

Violinists often play harmonics on the violin. When playing harmonics, the fundamental vibration is eliminated.

The falsetto voice is produced by singing the harmonics of the vocal cords.

Without Power, Pitch and Timbre there could be no sound.

"Timbre" means quality of sound, such as that which distinguishes the voice from the piano, the flute from the violin or the trumpet from the oboe, etc.

Musical sound consists of regular vibrations.

Noise consists of irregular vibrations.

The pitches which vibrate with the fundamental have three names:

- Harmonics
- Overtones
- Upper Partial

(Next month: The three forces of music which have come to us through the process of evolution).

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LOS ANGELES WPA IN NATIVE MUSIC

**Borowski's Second Symphony Given
By Federal Forces—Composers
In Alliance**

(Reprinted from *Musical America*)

LOS ANGELES, AUG. 10—Concerts of the Federal Music Projects are fast being made an integral part of the Community's musical life. Especially noteworthy have been programs of the symphony which has moved into the newly refurbished Trinity Auditorium for its Wednesday night concerts. Jacques Samassoud, conductor on July 22, introduced Felix Borowski's Second Symphony, which proved a work of distinction. The premiere of this work by a project works by native talent would be played. The composer, who is a Coast visitor this summer, was introduced by Alexander Stewart, district supervisor.

Dr. Alois Reiser, conductor of the succeeding Wednesday night, led the orchestra in music of his native Bohemia. Mr. Reiser is a favorite with symphony audiences and won acclaim in works by Smetana, Dvorak and others. American Composers, residing in Los Angeles, have affiliated themselves together for mutual benefit, the prime object being to further presentation of works in the larger forms. The organization is the outgrowth of a discussion, conducted at the recent meeting of the California State Music Teachers Association. Through the efforts of Homer Grunn, Mary Carr Moore and Guy Bevier Williams, symphonic works, light operas and choruses will be presented by various divisions of the music project. A name has not yet been chosen for the group, but many prominent composers in the Southland are already members.

Continued from Page 2

critics, that you may have the advantage of their viewpoints on contemporary, significant movements.

Speaking of music critics, read Albert Frankenstein's article in this issue, and see if you agree with him. Then let us know. We MIGHT have some extra space next month!

—R. P. D.

CALIFORNIA SUPERVISORS

Following is a list of supervisors for all California districts. If you are not a Project worker, contact the nearest district office for information regarding concerts and activities, and become acquainted with the functions of the Federal Music Project:

SACRAMENTO
Phyllis Ashmun
Moose Hall

STOCKTON
Grattan Guerin
110 N. Hunter St.

FRESNO
Jacques Neill
1851 Fulton St.

SAN BERNARDINO
Vernon C. Robinson
580—6th St.

SAN RAFAEL
Erich Weiler
231 San Rafael Ave.
SAN FRANCISCO
Ernst Bacon
678 Turk St.

OAKLAND
Gaston Usigli
1608 Webster St.

SAN JOSE
Joseph Cizkovsky
261 North 2nd. St.

BURLINGAME
Arthur Gunderson
1300 Howard St.

SANTA BARBARA
Antoni van der Voort
Frances Crowl, Asst. Supv.
701½ Anacapa St.

CARMEL
Dene Denny
LOS ANGELES
Alexander Stewart
Dist. Supv.

James G. McGarrigle
Administrative Supv.

SAN DIEGO
Chas. H. Marsh
Room 16, Broadway Pier

SANTA ANA
Leon Eckles
306½ 4th St.

ESCONDIDO
Mr. Leno Stoddard
2nd & Quince Streets

HARRY HOPKINS CALIFORNIA VISITOR

Mr. Harry Hopkins, National Administrator of the Works Progress Administration, was an honored visitor in California last week.

Mr. Hopkins visited the San Francisco project at some length, but a number of engagements and a great deal of work prevented his visiting the Los Angeles project. However, a luncheon was given in his honor at a large Los Angeles hotel which Miss Harle Jervis, state director, and a number of Works Progress Administration officials attended.

We regret that we cannot give a more complete report of Mr. Hopkins' visit, due to the fact that he arrived in Los Angeles as the Baton was going to press.

DID YOU KNOW?

That the Federal Music Project Symphony Orchestra of San Bernardino played ten concerts during the month of August?

That the Oakland Project District Supervisor, Gastone Usigli, was the recipient of the Ricordi international award for symphonic poems at Milan in 1924, with his tone poem "Don Quixote?"

Gastone Usigli, Oakland supervisor, has had the satisfaction of discovering and developing the voice of LeRoy Burge, talented young baritone. Mr. Burge took a solo role in the May Music Festival Wagnerian offering and is scheduled to appear in many future concerts.

To someone who told Gounod that his "Romeo et Juliette" had a great number of Mozartean elements, the French composer replied with suavely: "I am glad to hear you say that. Few of us fail to delight in the retrospect of that master."

Brahms, on meeting Goldmark one day before one of the many "historical" abodes of Beethoven, remarked pleasantly to the latter, who was examining the bronze plaque mounted in the wall: "There'll be one such tablet on your house some day." Goldmark rubbed his hands with pleasure, exclaiming: "And what will it say Meister Brahms?"—Brahms turned to him with a candid face: "For rent."

"Mikado" Scores in San Diego; Los Angeles Production Ready

One of the outstanding productions of The Federal Music Project during August was the San Diego District's elaborate presentation of Gilbert and Sullivan's famous "Mikado."

Instead of assigning a reporter to cover this story it was only necessary to clip, at random, reportorial comments which appeared in San Diego papers.

Read on:

"Taken as a whole, the excellence of the performance was a glowing satisfaction of the government's plan to put to work unemployed musicians. The enthusiastic reception given by the capacity audience left no question of the public's approval. If you can go, do not miss this show. Many of us who saw the opening performance will need no urging to see such an excellent production once or twice again."

—San Diego Sun.

"The Ocean Beach News reporter enjoyed the performance to the fullest extent on the premiere showing, others in the crowded house being wholly pleased and joining in many encores that greeted the players. Charles H. Marsh, choral director, and those connected with the presentation of this fine opera, are to be congratulated upon the success they are achieving."

"Roy Dunn, manager of the Savoy Theatre, said that the sale of tickets to the Mikado has surpassed the greatest record ever set by any classical or semi-classical performance in San Diego. All tickets to every show except a few center seats for Saturday matinee and night were sold."

—San Diego Union

"Gorgeously costumed and sumptuously mounted, this Mikado production by the W. P. A. Federal Music Project is as noteworthy for its elaborate and convincing singing as for the beauty of the principals' voices and perfection of the ensemble of the sixty professional singers."

—Southern Cross, San Diego

"The opening presentation of the Mikado, the three act musical comedy, last night was greeted with a round of applause and a gale of laughter by a large audience which packed the Savoy Theatre in San Diego."

—Blade-Tribune, Oceanside

After weeks of intensive rehearsal, Gilbert and Sullivan's colorful operetta, "The Mikado" is scheduled to open at a downtown theatre in Los Angeles the middle of October, as the first of a series of big-time fall productions by the Los Angeles Project. "The Mikado" will open in Bell, California, for a run of two nights previous to its Los Angeles opening.

FRESNO OFFICIALS ASSIST PROJECT

Through the efforts of Mr. Lenel Shuck, Director of Music for the Fresno public school, and Mr. O. S. Hubbard, City Superintendent of Schools in Fresno, several units of the local Music Project under direction of Mr. Jacques Neill will be used in music appreciation classes in the schools this fall.

Both Mr. Hubbard and Mr. Shuck have attended several concerts presented by the Fresno Project, and this announcement comes as a result of their enthusiasm.

DISCOVERED IN REHEARSAL

During a rest period of the Federal Music Project in Sacramento recently a very creditable double quartet was discovered softly singing "Till We Meet Again" in a corner. Music is being ordered for this quartet and they will be featured on the concert series this fall.

Conductor's Schedule September

SEPTEMBER 2

Los Angeles Jacques Samossoud

SEPTEMBER 9

Los Angeles Adolf Tandler

SEPTEMBER 11

Oakland Alexander Stewart

SEPTEMBER 15

Oakland Gastone Usgli

SEPTEMBER 16

Los Angeles Dr. Richard Lert

SEPTEMBER 23

Los Angeles Modest Altschuler

SEPTEMBER 30

Los Angeles Tord Benner

The entire production is under the direction of John R. Britz, Director of the Light Opera Unit of the Los Angeles Project. This unit consists of twenty principals, and a chorus of forty. Arrangements have been made for a special orchestra of thirty pieces recruited from the best and most experienced musicians on the project. This same orchestra will play in other light opera productions which are scheduled to follow "The Mikado," among them being Homer Grunn's "Isle of Coos Coos."

Harry Boucher has organized a production department in the Music Project, where all scenery and costumes have been created. The Music Project will also have its own stage hands, electricians, and prop men.

The dances in this best-known Gilbert and Sullivan operetta will be staged by Miss Flora Norris, for many years a well-known dance director, both in legitimate productions and in the movies. Orchestras arrangements have been made by Dan Michaud.

The cast includes many names famous for previous interpretations, both vocally and dramatically. Among the principals are Allan Rogers, Charles King, James Grahney, Jack Henderson, Rena Case, Georgia Carroll, Minka Baclanova, and many others.

Charles Cannon, who recently created a sensation in the San Diego production as "Ko Ko," will appear for several performances in Los Angeles in the same role.

After the closing of "The Mikado," other famous operettas will follow.

SAN FRANCISCO AND OAKLAND PRESENT EXCHANGE CONCERTS

It was Robert Henri, the great American painter, who once said: "We must realize that artists are not in competition with each other." This fact, not always fully appreciated, seems to be a matter of daily thinking in the Federal Music Project in California, where supervisors and musicians engaged in musical work under the WPA program make it a practice to exchange services and courtesies as part of their musical endeavor.

Tuesday, September 15, the San Francisco Federal Music Project brought to the Veterans' Auditorium in San Francisco the full personnel of the WPA Oakland Symphony Orchestra and its supervisor-conductor, Gastone Usgli. The program on that occasion was one which the Oakland WPA orchestra had already played with much success to its East Bay audience, and was comprised of Brahms' First Symphony, Love Scene and Prelude from "Tristan and Isolde," by Wagner, and the Richard Strauss tone poem, "Don Juan."

The Oakland Federal Music Project will return the compliment to the WPA San Francisco Orchestra when it will play host in the Oakland Auditorium on Thursday, October 1st.

Very shortly the San Francisco WPA Symphony will start a series of out-of-town concerts. Small communities, rural districts, will be visited in turn by small musical groups and the orchestra of the Federal Music Project in San Francisco, a part of a state-wide program of musical expansion to the outlying communities.

On Tuesday evening, September 8, the last of a series of WPA Chamber Music Concerts was given at the San Francisco Museum when David Schneider, WPA violinist, and Douglas Thompson, pianist, presented a violin and piano sonata recital under the auspices of the Museum. Beethoven's Sonata No. 10 (Op. 96), Mozart's Sonata in E Minor (K 304) and Richard Strauss' Sonata in E flat, Op. 18 made up the program.

A new series of weekly concerts will start on Tuesday evening, September 22, in the lecture room of the Museum, featuring vocal artists in recitals of songs by composers of all nations, including modern Americans. France Woodmansee will comment on each program,

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sic, jig and a hundred other terms—is the only music truly expressive of certain peculiarly American characteristics never fully expressed by any other American music and characteristics moreover fundamental to American people. It is the folk music of our city masses if folk music means music produced by the folk for the folk. Other types of music, other idioms have their small clientele (happily growing larger all the time) but popular dance music, both swing and sweet, is the only music commonly, spontaneously and completely accepted by our contemporary masses. Some of our conservative critics prefer as explanation of this undeniable fact that our masses are abysmally ignorant. Might it not be, perhaps, more likely that this love of our popular music by our people may be due to the fact that its tremendous energy and vitality, amounting at times to violence, is typical of our country.

Although the sweet and melancholy mood of 19th Century European Music and its less emotional echo, 20th Century American Romantic music, finds an echo of an echo in our excessively syrupy "Sweet" popular dance music, this mood is less truly American than the bouncing, rude, wisecracking humor of Jazz, as full of exaggeration and unexpected as an O. Henry story. The asymmetrical lurch of Jazz is as truly American as the smooth regular glide of the Waltz is European. If any proof

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and will also participate in the series in the capacity of pianist.

The first series of exchange chamber music concerts to be given under the auspices of the San Francisco Federal Music Project started Monday evening, Sept. 14, and will take place on alternate Mondays throughout the next two months at the California Club Auditorium. An admission charge will be made for these concerts. The first chamber group to be heard on this paid admission series brought a fine program by the San Rafael WPA Federal Music Project, under the direction of Erich Weiler, San Rafael District Supervisor.

## OPERATIC PLOTS

There are only three operatic plots. The lady is wronged—Gounod wrote it and called it 'Faust'; the gentleman is wronged—Bizet wrote it and called it 'Carmen'; both the lady and gentleman are wronged—Puccini wrote it and called it 'Tosca.'

—Musical America

## SACRAMENTO BOOKS RURAL CONCERTS

The Concert Orchestra unit of the Sacramento Project is busily engaged in rehearsing in preparation for their Fall Concert Series.

The season will open with the first concert to be held in the Oak Park Clubhouse in Sacramento, the 30th of September, with a guest soloist. Thereafter concerts will be played monthly in Sacramento.

The cities of Woodland, Marysville, Roseville, Auburn, Placerville and Davis have been contacted, and concerts will be played in these communities after the opening concert in Sacramento. Advisory Boards have already been appointed in some of these communities and full cooperation has been offered to assure their success.

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were needed of the peculiarly American spirit of Jazz it could be found in the fact that while our dance music becomes increasingly popular across the Atlantic, few over there can play it as we do. In their hands it becomes something else again.

Pre-Jazz is typical of contemporary American culture in another important respect: its possibilities are greater than its performances. Its limitations are many and serious but its characteristic rhythms and phrasing if applied to music possessing the wider harmonic range and larger forms of "classical" music, will result in new and valuable American music. At least such is the opinion and hope of many.

The beginnings of this new music have been made and it is a fact that they can only be played to their best advantage by musicians possessing dance band experience. Our Dance Band Projects provide the orchestras and opportunities of performance for many young composers experimenting along the lines indicated above, in fact, the projects provide the only opportunity on a large scale for this type of American music and not a few interesting performances may be expected.

For this work in advancing one of the branches of American composition, for the pleasurable relaxation and entertainment given to thousands of people in their communities, and for the rehabilitation and security provided musicians of talent and ability, the Dance Band Projects have justified their existence and will continue to return value in direct ratio to the support accorded them.

Should the FMP Sponsor a Summer Music Festival?

By Ernst Bacon

"LET THE AMERICAN ARTIST FIND HIMSELF IF NECESSARY BY THE AID OF OLD WORLD TECHNIQUE — THEN LET HIM SEEK OUT THE EXPRESSION OF HIS OWN COUNTRYMEN FOR THAT WHICH AMERICA HAS SCARCELY YET DIVIDED."

—Ernst Bacon.

A QUOI BON?

W. R. Bagley of Muncie, Ind., claims to have set a new endurance record on the piano by playing continuously for fifty hours and five minutes.

—*Musical America*

"IT ONLY SEEMS LONGER!"

Players of wind instruments are exceptionally long lived. Cornet players average 69.1 years; clarinet players, 64.4 years; oboe and bassoon players, 63 years.

—*Musical America*

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writes musical settings for motion pictures).

TONE PICTURES—excerpts from cinematic scores—Max Steiner (was for many years a conductor of Broadway musical shows. Has been in Hollywood since 1929, where he is at present musical director for Selznick International).

"HOLLYWOOD SUITE," by Charles Wakefield Cadman.

"SUITE PASSECAILLE," by Charles Haubiel (professor of theory and composition at New York university).

"NIGHT ON THE DESERT," by Ellis Levy, inspired by a motor trip across the Mojave desert and describes a perilous night of driving with its attendant fears. (This violinist composer now lives in St. Louis, his native city).

"INTANT SUITE," by Radie Britain (now living in Chicago, she is also a member of the McDowell colony).

"SYMPHONY NO. 2," by Howard Hanson (director of the Eastman School of Music).

That the Federal Music Project should undertake a Summer Festival in California seems logical enough. Most of the Country looks for some excuse to come out here vacationing, and yet, nowhere does California offer any kind of cultural festival during the summer, of a nature and quality commensurate with those famous festivals given in Europe—in Salzburg, Bayreuth and Munich.

Of course, there are the Hollywood Bowl and the Hillsboro concerts, but these do not center around any one particular phase or personality of music. Neither are they located in communities whose major preoccupations they can become for the course of a season.

Indeed, it requires a small community to stage a festival properly; one which devotes its entire attention and enthusiasm to such an event. A community, also, which is so situated that travelers can enjoy the approximate countrywide.

There are a few communities in California so beautifully situated as to be a temptation for such a festival—notably, Santa Barbara, Carmel, Monterey, and a cluster of towns in Marin County near San Francisco. Carmel has already had two annual Bach Festivals of considerable success, availing itself of talent in the Bay Region and the Monterey Peninsula.

The Federal Music Project could best carry out such a festival plan, what with its orchestras, choruses and already functioning opera companies, chamber music groups, etc. Why should it not attempt a Festival of American music? Not in a series of concerts made up of the austere productions of our composing musical intellectuals, but rather in a diverse program of stage and concert music, adhering not too closely to any one period of our own musical life, but taking in portions of our antique folk music, the gallant music of the Revolution, the early minstrels, the music of the backwoods and laborers, the stirring music of the Civil War, the productions of the modern symphonists, and something, even, of Broadway and Hollywood. Best of all would be to produce work especially written for the occasion—something of a gamble, perhaps, but a worthwhile one.

—something of a gamble, perhaps, but a worthwhile one.

If on the other hand, a Festival of American music would seem to be premature, it might be centered around any one of the great masters of the past, such as Bach, Beethoven, Schubert or Mozart. In conjunction with the music of one such master, a few American works could be introduced.

Such a festival would at least offer an interesting outlet to the performer and would be something of a vacation for him, too, since the Federal Music Project members have, everywhere, been accustomed to a rigid schedule and routine. Certain it is that the various projects of California would vie with each other for the opportunity.

LOTT ACTIVE IN L.A. CHORAL UNIT

Mr. Clifford Lott, Assistant Director of the Choral Division under Miss Brand, is one of the most active members of this group of the Los Angeles unit. He is in demand as a voice teacher, director of chorus, assistant supervisor of voice teachers, and as a baritone soloist.

Besides directing the Male Chorus, Mr. Lott teaches six classes of voice students, coaches a colored quartette, and supervises the Vocal Teachers Department of the Educational Center under Mr. Arthur Perry.

Students who have longed for vocal instructions but have been denied this privilege because of finances, are availing themselves of this opportunity. In one week Mr. Lott's department gave 1200 lessons in voice, sight-singing and music appreciation. Mr. Lott has nine teachers who are kept busy in his department. Each teacher has an enrollment of thirty-five students who are entitled to class instructions twice a week. These instructions are all given outside of working hours on the students' own time.

Mr. Lott is an honorary member of the American Academy of Singing Teachers.

SHARPS AND FLATS

An English Duke, well known in musical circles for his ambition, which was excelled only by his lack of skill as a violinist, used to pay the famous Joachim and two members of his great Quartet to play at his home with himself as the fourth player. One day Joachim ventured to whisper into his ear that he was six bars behind.

"Never mind!" exclaimed the Duke. "I'll catch up before the end of the movement!"

• • •

A lady staying in a German hotel was greatly annoyed by the persistent playing, one day, in the room adjoining hers. Finally she wrote on a card that she could stand the racket no longer and begged the pianist to stop. The maid who delivered the card came back with another, on which was written:

"Very sorry to have annoyed you. Your request is granted."
—Anton Rubinstein."

One day, while conducting a concert, Hans Richter was annoyed by a man who persisted in tapping on the floor. Richter stood it patiently for a time, but at last he turned sharply on the offender and remarked:

"I am sorry to trouble you, but I cannot always keep time with your foot."

• • •

Pierre Wold, the five-year-old son of the former French conductor at the Metropolitan Opera House, was playing under the piano one day. Suddenly he exclaimed:

"Mama! How foolish to have three pedals! Nobody has three feet!"

• • •

The story goes that the little daughter of a certain American composer who had won a \$10,000 prize for an opera, exclaimed when she heard of this:

"But papa, how bad the other ones must have been!"

• • •

BEST GAG OF THE MONTH

A famous conductor had conducted several numbers on a Hollywood Bowl program recently, after which a composer came out to conduct his own composition. A man in the back row was heard to say, "Oh, gonna use the same orchestra, huh?"

WE QUOTE . . .

"Greater public attention should be directed toward the Federal Music Project. It may be that the government is establishing a permanent policy of sponsorship of music. At least many people are wondering whether this is not to be the result of the program that had its beginning in the movement to provide work for unemployed musicians. The program is departing in a measure from the policy of employing musicians only from the ranks of the unemployed. The important test is whether the people desire such community musical organizations under Federal support. As far as San Bernardino valley is concerned there is little likelihood that we can have a fine symphony orchestra without Federal support. It would seem that there should be greater interest by those citizens who approve and desire good music."

—San Bernardino Sun.

"These fine orchestras are an asset to any community and deserve the encouragement and hearty support of the listener who, whether he realizes it or not, contributes a big share toward the growth of music in his or her community."

Jessie B. Riddell,
South Coast News.

"Of the various relief projects, ranging up the scale from the pick-and-shovel jobs designed to give employment to unskilled workers to the various programs to fit the talents of white-collar workers, the Federal Music Project seems to recommend itself particularly for public approval."

On the whole, the highest objectives of work-relief seem to be realized in the Music Project . . . hope has been kept alive in the hearts of the workers; their skill is being increased along the lines of their greatest native ability; good work habits are being instilled through disciplined application to a definite routine; basic security is provided. Most important of all, the worker is sustained with self-respect, through the conviction that he is contributing something for which society has a need."

Thelma B. Miller,
Carmel Pine Cone.

... "To judge by applause, Usigli's forces are a welcome addition to Oakland's cultural life, and will be heard again with pleasure whenever they choose to play . . ."

Paul Nathan,
Oakland Post-Enquirer.

"Music Has Charms . . ."

*Music has charms to soothe
a savage breast,*

*To soften rocks, or bend a
knotted oak.*

*I've read that things in-
animate have moved;*

*And, as with living souls,
have been inform'd,*

*By magic numbers and
persuasive sound.*

Congreve

("Mourning Bride")

FEDERAL
MUSIC PROJECT
OF CALIFORNIA

WORKS
PROGRESS
ADMINISTRATION

THE BATON

OCTOBER

1936



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Vol. I

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No. 4

THE CONDUCTOR'S STAND

By
HARLE JERVIS
State Director

This month marks the first anniversary of the Federal Music Project in California.

A year ago there was no Federal Music Project in the State, and I cannot help but reflect on the long way we have come in just one year. When we began, all we knew was that there were approximately four thousand musicians who were eligible for employment in California. We had only the vision of a wonderful ideal and the determination to carry it to fulfillment. There were no offices, typewriters, desks—no rehearsal halls, supervisors or conductors. We had to enroll the musicians, classify them, assemble audition boards, appoint advisory committees, locate rehearsal halls, furniture, typewriters, learn Works Progress Administration procedure—and we had to do this quickly, for these people were in need; they wanted to work—not in labor jobs—but in music.

We began with Los Angeles where there were two thousand musicians clamoring to go to work and no place to put them. The Swimming Stadium served as quarters for the timekeepers. All available auditoriums, churches and empty stores were used for rehearsal halls so that musicians could start work. Our homes were our offices and these were practically public places until an office building was secured. The Los Angeles Music Project seemed to spring into existence over night. But there was no time to stop too long in one place. There were hundreds of other musicians in the same plight throughout the State. In the hectic weeks that followed, projects were established in San Francisco, Oakland, San Rafael, San Mateo, San Jose, Sacramento, Stockton, Santa Barbara, San Diego, Santa Ana, San Bernardino, Escondido, Carmel, Fresno and Oroville.

When there were about thirty-five hundred musicians at work in the State, we had to plan a program for them which would justify their employment.

The problem was how to build a program in California that would not only provide jobs and a means of livelihood for thirty-five hundred people, but which would provide means of retraining them, rehabilitating them, restoring their confidence and assurance. We wished to build a program of musical activities that would benefit not only the musicians but which would contribute to the cultural life of California. This was the task we had set for ourselves. In the past twelve months we have traveled far toward the fulfillment of that first ideal. The following is a brief summary of our accomplishments:

Advisory Boards of representative musicians, patrons and business people have been established in every community.

The State has been searched to find

the best conductors and leaders, and all who were available have accepted positions with the Music Project.

Musicians on every project best qualified to teach have been assigned to conducting an intensive teaching program for the benefit of other members of their group. Every form of music is offered for their education and advancement. At first the projects resembled conservatories with little groups in every available corner working on their particular problem. Gradually skill was re-acquired, men and women began to look healthier and happier, they gained enthusiasm and interest and had a desire for accomplishment, all of which were lacking when they entered the project.

Orchestras were assembled and rehearsals began in earnest. After a few months the first performances were offered the public. People came skeptically and a bit condescendingly to hear these relief musicians play. The audiences were small at first but after the symphonic groups improved in quality and offered more varied programs, they developed in numbers and enthusiasm. Now there are eleven symphony orchestras in the State with a personnel ranging from fifty-five to one hundred musicians, and thirteen concert orchestras of smaller proportions. In September 582 performances were given by California Music Project units to over half a million people (543,454).

An exchange library has been organized in Los Angeles where lists of all music in the possession of projects throughout the State are assembled and music of one project is made available to all others.

Recreation Departments in each community have been making use

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THE BATON

RAY P. DAVID

Editor

635 So. Manhattan Place
Los Angeles, Calif.

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What Will Become Of The Federal Music Project?

Last month Mr. Alfred Frankenstein, music critic of the San Francisco Chronicle, discussed the permanency of the Federal Music Project. This month Miss Isabel Morse Jones, music critic of the Los Angeles Times, gives us her opinion.

By Isabel Morse Jones

The answer depends, of course, on the projectors themselves. As the need for relief grows less they will go out to earn their way with music in a world only slightly different from the world they dropped from. Will they take with them the experience of varied human contacts and reactions from music by the enormous new public? If they know the value, spiritual and intellectual, of what they have discovered in the project work, certainly they will help to perpetuate the project for others.

In a little more than a year, the American people as a whole have been awakening to music. Thousands have listened to good music for the first time; have liked it. They feel, many of them, that music must never go out of their lives. Whatever the political party in power, government subsidy of the arts is inevitable. The people know its value now and will work to continue it in some form.

Music belongs to the man with ears to hear. No government can take it away. It is known to be a part of happiness, one of the greatest contributions. A government is dedicated to the pursuit of happiness just as much as to the preservation of life and liberty.

There may be powerful protests to the continuation of concerts at a low price. But, because of the educational and pleasurable benefits to the nation, some method will be devised for giving these people musical performances, teaching, and laboratories for creative work.

Probably the general scale will be much smaller because the need will be less. The emergency of want impelled quick action. As the nationally-guided

department of the living arts is developed in the future, the music project will be spread much thinner but there will be more time for consideration. The action will be slower, but the results of deeper significance. The Federal Music Project has only started the work, started it so effectively that it must continue. This adventure is truly "one that will never know completion."

Today's newspapers contain more news of the people's social development than they ever did before. It is because the readers demand this news, not because publishers are personally interested. Because of the music project's impersonalization of the performers, tomorrow's headlines will speak of the people's concert halls and theaters and the music and plays therein. There will be fewer screamlines about virtuosi. There may even be better reviews, too, because of the different attitude of the readers.

The average man is intolerant of the mystery and "hocus pocus" which surrounds musicians. The Federal Music Project has taught him that this can be dispensed with. Through familiarity and continued listening, the musician will be better understood. The value placed upon his work will be higher. The leaders in national life cannot now fail to recognize the power of great music in emotional control of a people harassed by world-rocking political conflict. What would be more natural, therefore, than to continue its development?

In a letter to the "Times" a correspondent made this perceiving comment: "The generation that passed and had the power when the present generation was still in school, developed a very

artificial scheme of education and control. Stability was looked upon as the goal, and stability meant private possessions. Today, with the increase of traveling facilities, radio and motion pictures, life is built on a far more flexible plan. The motto is 'keep improving.' The result is that wealth is only possible through the channel of the creative mind . . . through the artist, designer and scientist."

The project for music in America has brought into being a practical school for artists and creative workers not duplicated in size or in its broadest results, any place in Europe. This appeals to the democratic American and, after all, he is in the majority. Isn't it to be expected that he will demand its continuance along the general lines laid down? These students of the project teachers are better rounded human beings than those who come out of the European conservatories. Talent which rubs elbows with every variety of audience comes out with a hard-wearing polish and fewer mannerisms generated by showmanship. The project has proven that it is better to expose a composer to the warmth of friction than to let him shiver his life away in an "ivory tower."

These, and many more achievements, point the way for the Federal Music Project. Music has been discovered as a natural American resource in time of trouble. It will go on healing thousands of the shock of depression, go on raising the standards and the morale of American musicians, and nothing will be permitted to stop it. Not even the election of a political leader opposed to it,

Project Opera Season Opens

"Traviata" in rehearsal in Los Angeles; "Mikado" now on tour; San Bernardino preparing "Faust"; San Francisco rehearsing "Pirates of Penzance," and planning "Fidelio" and "Don Pasquale"; San Diego follows "Mikado" success with "Gondoliers."

What promises to be the biggest opera season in California's history is disclosed in announcements from various projects pertaining to opera productions for the fall and early winter.

In Los Angeles, Verdi's "Traviata" is now in rehearsal and will be given two performances, October 27 and 30, at the Philharmonic Auditorium, by the Los Angeles Project. "Traviata" is under the direction of Max Rabinoff about whom the Town & Country Review of August, 1936 says: "It would be impossible to overstress the debt which the united arts of drama and music in America, and in the world in general, owes to Max Rabinoff, to whose energy and versatile genius is directly due the discovery of some of the greatest artists on the operatic stage and the staging of such sensations as the performances of Paviola, Mordkin and the Russian Ballet; Andreyeff's Balaika Orchestra, Alexander Koshetz' Ukrainian National Chorus, and many other similar artistic units. . . . The Chicago Grand Opera Company and the Boston Grand Opera Company are two of Rabinoff's many successful organizations." . . .

In San Bernardino excitement is being created with the recent announcement of a production of Gounod's "Faust" on November 18. Under the direction of Warren Lewis, a new translation has been made, and costumes, scenery and action created to heighten the emotional and dramatic action. Interest in this production by the San Bernardino Project, of which Vernon Robinson is District Supervisor, has been displayed by major opera groups in the country as well as several movie studios. Julia Robinson has been engaged as co-director, and Brahm van den Berg is creating the ballets.

The San Francisco Project, which is under the supervision of Ernst Bacon,

is planning Beethoven's "Fidelio" and Donizetti's "Don Pasquale."

Various light opera groups throughout the state are also busy with productions. The San Diego Project recently created a place in the Southern California sun with the production of Gilbert and Sullivan's "Mikado." After a very successful run in San Diego, this production is now touring smaller Southern California cities. A convincing performance of "The Gondoliers" followed San Diego's "Mikado," and is now on tour.

The Los Angeles production of the "Mikado" opened in Bell, California, last week and will subsequently play in Pasadena and other communities before opening at the Figueroa Playhouse in Los Angeles on November 7.

In San Francisco, Gilbert and Sullivan's "Pirates of Penzance" is in rehearsal.

The Oakland Project is contemplating an opera production.

Smaller state projects which do not have the facilities for major opera productions, will be visited by operas presented by neighboring projects.

With four major operas in preparation, three light operas already presented and at least two others anticipated at an early date, it may be said that the Federal Music Project will this season write a new page in the history of California opera.

CONDUCTOR'S SCHEDULE

OCTOBER 1

Oakland Bacon

OCTOBER 7

Los Angeles Altschuler

OCTOBER 14

Los Angeles Altschuler

OCTOBER 16

San Francisco Dr. Lert

OCTOBER 19

San Diego Robinson

OCTOBER 21

Los Angeles Altschuler

"TAKE YOUR CHOICE" DUE SOON IN S. F.

On November 24th the San Francisco Project will produce a musical satire intitled "Take Your Choice," or "Metamorphosis of Eustace Jones," with a cast of eight principals, a chorus of 30, and a fifty-piece orchestra, comprising a symphonic ensemble and a swing dance band. The score includes symphonic orchestral numbers and 20 songs. The play was collectively written, composed and directed by Ernst Bacon, Phil Mathias and Raich Stoll. Mr. Bacon, conductor of the San Francisco orchestra and composer of many symphonic works, sacrificed a traveling fellowship in Europe this summer to collaborate with Mr. Mathias, who was formerly director of the Pine Street Players, actor, playwright and producer, and Mr. Stoll, composer of lyrics and music, whose article appeared in The Baton last month.

Right and left extremists, fanatics and cultists of all kinds, political, social and intellectual, are taken for a wild musical and satirical ride. In many animated stage cartoons business leaders fire clerks in operatic arias, advocates of government (by rubber truncheons) beat their victims while dancing, and conspirators unite on a common front to swing music. All the propagandists who sell by high-pressure on the air, in the press and every where, will be seen in the full glory of their absurdity in rhyme, rhythm, and music that will expose their follies.

"Take Your Choice" is booked into San Francisco at the Columbia Theatre for a limited engagement and promises a new kind of treat in libretto and music.

There were 15,102 persons on the Works Progress Administration Federal Music Project rolls on September 1st.

COMPETITION OR CO-OPERATION?

Does the Federal Music Project offer competition or cooperation to private industry? Mr. Metzger, who was formerly editor and publisher of the Pacific Coast Musical Review, and writes for the San Francisco Examiner and the San Francisco Chronicle, expresses his views.

By Alfred Metzger

For the first time in the history of America the Federal Government gave music official recognition as a public problem worthy of governmental attention in line with laws and other economic institutions, when it established the Federal Music Project of the Works Progress Administration. Music in the past has almost exclusively depended upon the support of wealthy people in its most serious cultural and educational aspects. Such necessary and important institutions as symphony orchestras, opera and similar enterprises have depended upon the generosity of the more luxuriously situated among American citizens.

By including the musical profession among those entitled to governmental assistance during the days of economic stresses the administration has practically acknowledged that musicians and artists are just as necessary to the community as working men and members of other professions. Through the good services of W. P. A. many a competent member of the musical profession has been able to earn a livelihood in the face of almost insurmountable obstacles in his efforts to make a living. I have seen many a competent player in the various groups constituting a Project symphony orchestra who has lost his former position through no fault of his own.

It is regrettable that, taking these facts for granted, a number of more fortunate musicians and musical people should have looked upon these valuable efforts of the government to help those unfortunate situated, with envious eyes and complained that these necessary federal projects were in competition with private musical projects, such as teaching, concerts and similar enterprises. Surely this is not a credible com-

mentary upon the fairness of those seeking to earn a living from music. It would seem that some musical people appear to be perfectly willing that their colleagues should starve, because they consciously assume that these federal projects may keep a dollar or two out of their individual pockets.

However, the assumption that these Federal music projects are competing with private projects is erroneous. In the beginning when W. P. A. concerts were first to the public, they attracted principally people who could not buy tickets for similar events. As they continued and improved these concerts attracted larger and larger audiences who showed themselves. I noticed that these audiences, while in the main intelligent music lovers, were entirely different from the audiences usually attending symphony and similar concerts. In other words the Music Project is educating an entirely new element to enjoy good music.

Since a moderate admission fee has been charged, the audiences have not lessened; on the contrary they keep on growing. The advance sale for the opera season at San Francisco or the various concert series is larger this year than in the past, which supports my contention that the Federal Music Project keeps order that hinders the cause of good music. It further gives many able young American composers, conductors and artists in general, splendid opportunities to present their talents, which opportunities are considerably curtailed under private initiative.

Most of the objections regarding Federal Music Project activities I have heard come from those who imagine that, because teachers are being engaged by the government to teach talented young people free of charge or for modest fees,

the private teachers are being competed with to their financial disadvantage. Since the pupils of these Federal Music Project teachers can only be taken from people on relief or from those who are members of the W. P. A. staffs, I can not possibly find wherein private teachers, who charge regular fees, are interfered with. On the contrary these teachers can only benefit by the government adding to the number of youngsters eager to obtain a musical education. If the Project teachers are not competent they will lose their students eventually just as private teachers are now doing. If they are competent they train thousands of students who will later be added to the studying element and concert-going public. There is always a certain percentage of incompetent teachers anywhere, whether they teach privately or in public institutions. W. P. A. teachers are no exception. On the contrary the chances for incompetency are reduced, because of the regulations governing acceptance by the teachers.

So, no matter how carefully we may examine this attitude of certain elements in the profession as to the competitive character of the Federal Music Project, we are thoroughly convinced that there is no basis for this attitude and that at present, since many unfortunate weaknesses have been eliminated by consistent experience and practical improvement, the Federal Music Project is a blessing which is bound to have a beneficial influence upon music in America, even to the extent of resulting in growing sympathy for public subsidization of certain branches of the art, as well as a better appreciation of the eventual establishment of National Conservatories of Music.

MICHIGAN

The Grand Rapids W. P. A. Orchestra in collaboration with the Grand Rapids Symphony Orchestra, has announced a series of six subscription concerts at which well known soloists will be featured. There also will be twenty children's concerts in the public and parochial schools. With the Civic Festival Chorus, an organization of 300 voices, there will be performances of a Mahler choral symphony and William Walton's "Belshazzar's Feast."

A feature of the season will be the organization of an all-state W. P. A. Symphony Orchestra of 100 players, to be recruited from the most talented performers of the twelve units in Michigan. The orchestra will be taken on a concert tour to the larger cities of the state.

PHILADELPHIA

Philadelphia concluded its Summer outdoor season last Wednesday with a performance of Tchaikowsky's Overture "1812" in the Grand Court of the Museum of Art on the Parkway. The

PROJECTS

full orchestra of 100 men and the concert band of ninety will be augmented by a unit of artillery. The overture calls for cannon as percussion instruments.

CLEVELAND

The W. P. A. music forces in Cleveland which have already experienced popular success in presentations of the Savoy operas and the "Chimes of Normandy" are intensively rehearsing for more ambitious operatic offerings. The first opera will be Verdi's "Il Trovatore" for early Fall performance to be followed by Bizet's "Carmen," and from the chamber opera repertoire, Mozart's "Bastien-Bastienne" and Haydn's "Der Apotheker." On September 15 the Cincinnati units presented "Pinafore" on a stage constructed in the form of a ship on the surface of Burnett Woods Park Lake, and this will be repeated during the Fall.

According to figures recently tabulated in Washington of the Federal Music Project, concerts and performance than 32,000,000 people between January 1st and September 30th. There will be 100,000 concerts to be performed in the fall and early winter by 100,000 artists. The Federal Music Project will bring opera, operettas and the great music of the world to a vast audience. Popular approval of opera as it has been rare in this field for the coming season.

Below is a resume of the current activities of various

CHICAGO

The Illinois Symphony Orchestra and the American Concert Orchestra, principal Federal Music instrumental units in Chicago, will again emphasize the presence of American compositions in the three series of programs scheduled for the Fall.

The Symphony Orchestra will open a series at Loyola University October 18 with concerts on succeeding Sunday afternoons. The American Concert Orchestra will begin a series of Tuesday afternoon concerts at the University of Chicago on October 13. The third series will be given in Winnetka, a North Shore suburb.

MINNESOTA

At Mission Grove, Medicine Lake, in Minnesota, the Twin Cities Civic Orchestra, the W. P. A. symphonic unit of Minneapolis and St. Paul, the Twin Cities Band and the Twin Cities Jubilee singers have just taken part in a Harvest Festival, occupying a week.

VIRGINIA

Plans for the coming season are many and varied. The Virginia Federal Music Project hopes to conduct a Composer's Forum Laboratory centered at Richmond which will be of inestimable value, especially to the younger composers. Chamber music groups will feature rarely heard compositions and unusual instrumental compositions. Among major plans is the production of the opera "The Marriage of Figaro" early in the spring. It is possible a choral festival, similar to the one presented last May which received wide attention, will be given. This festival will again employ musicians from all districts in the state.

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ased last week by Dr. Nikolai Sokoloff, National Director
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Dr. Sokoloff also made public a partial list of the major
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BOSTON

The W. P. A. music forces in Boston have five operas ready for the Fall season which include "Mam'selle Figaro," by Paul Hastings Allen, which had its American premiere late this month although it has been heard in Italy, and d'Albert's "Die Toten Augen" (The Unseeing Eyes), and Wagner's "The Flying Dutchman." The other operas are Puccini's "Madame Butterfly" and Humperdinck's "Hansel and Gretel." The last two were performed in August to audiences of 14,000 in the famous old Boston Opera House. Boston's Federally sponsored opera started its Autumn season September 18.

OMAHA

In Omaha where Mozart's "Don Giovanni" and Beethoven's "Fidelio" were presented in concert form as music appreciation studies last Spring, the W. P. A. Orchestra with established choral groups in the city will present the "Mikado" on October 15 as its first stage production of the new music season.

NEWARK

Newark concert goers will hear a Brahms Cycle in which the four symphonies and the piano and violin concert will be played by the W. P. A. Civic Symphony Orchestra. The decision to present these programs is a result of the success of the Beethoven Cycle of last Spring. At other programs Schumann's Rhenish, Schubert's C major and the Second Sibelius Symphonies will be heard. The Beethoven Ninth (choral) Symphony will be presented during the Winter.

FLORIDA

In Florida where performances of grand opera have been presented with success in Jacksonville, Miami and Tampa, plans for the Fall and Winter call for a state-wide tour. Besides "Aida" and "Rigoletto," with which the W. P. A. orchestras, choruses and principals are familiar, the list of operas under consideration includes "Madame Butterfly," "Pagliacci," "Carmen," "Hansel and Gretel," "The Bartered Bride," "Il Trovatore" and "Martha." Three Gilbert and Sullivan operettas and three musical comedies are also scheduled for performance. In co-operation with the Theater Project the Spanish operetta "Los Gavilanes" (The Hawk) was presented September 9, 11, 12 and 13.

TULSA

The Tulsa W. P. A. Symphony Orchestra will appear late this month in the Indian Exposition in the pageant "The Trail of Tears," when the Indian music of the program will be accom-

COVER

panied with dramatic interpretations by Indian dancers, singers and a narrator. This work deals principally with the removal of the Five Civilized Tribes into Oklahoma.

MILWAUKEE

A series of seven programs to start the first week in October in colleges, universities and senior high schools will be given by Milwaukee's W. P. A. Symphony Orchestra. These concerts will present a comprehensive review of symphonic music from Bach to present day Americans. Short talks will be incorporated in the programs outlining the lives of the composers and their place and importance in musical history. This will be in addition to the regular program of classical and popular concerts. Composers to be represented on the American program are Carl Eppert, Ferde Grofe, MacDowell and Dett.

O N

LEON ECKLES, KLEIN SCORE IN ORANGE

The Orange County Project Symphony Orchestra, under the convincing direction of Leon Eckles, presented a concert at the Willard Auditorium at Santa Ana on September 29.

The concert featured Dorothy Judy Klein, pianist, who played Mendelssohn's "Capriccio Brillante" with deftness of skill. Miss Klein is a local pianist who should go far.

CONDUCTOR'S STAND

Continued from Page Two

of our forty-nine dance bands and specialty groups. Twenty-one choral groups have been developed to perform all types of choral works. Fifteen concert bands have been playing in public parks and Recreation Centers. Twenty chamber music groups have been introducing to the public fine music that is rarely played. Seven units of Grand Opera and Light Opera have given fifty-five performances throughout the State with great success. Orchestras have been assigned to play at performances for the Federal Theatre productions.

Symphony orchestras of the Federal Music Project have been made available to rural communities where this music is seldom heard.

Presentations of symphonic music have been offered to Boards of Education, and concerts are being given in all schools where they are requested. Music appreciation classes are being given by teachers in the schools before concerts are performed. Classes in music have been opened to children of families on relief. Music leadership has been supplied those communities where it is needed.

Young people graduated from school who have played in school orchestras have been provided trained leaders so they may continue their music education.

Eighty new compositions have been submitted by American composers and have been presented by our orchestras. Certain time has been assigned symphony orchestras for playing of new works before competent judges to offer an opportunity for composers to hear their works played and to benefit by expert counsel and discussion. All new compositions have been assembled in Los Angeles and have

CALIFORNIA SUPERVISORS

Below is a list of supervisors for all districts in California. To obtain information about Federal Music Project activities, contact your nearest district office.

SACRAMENTO

Phyllis Ashmun
Leslie Hodge
2223 Y Street

STOCKTON

Grattan Guerin
110 N. Hunter St.

FRESNO

Jacques Neill
1851 Fulton St.

SAN BERNARDINO

Vernon C. Robinson
580 6th St.

SAN RAFAEL

Erich Weiler
231 San Rafael Ave.

SAN FRANCISCO

Ernst Bacon
678 Turk St.

OAKLAND

Gastone Usigli
1608 Webster St.

SAN JOSE

Joseph Cizkovsky
261 N. Second St.

SAN MATEO

Arthur Gunderson
Elsworth & Tilton Sts.

SANTA BARBARA

Antoni van der Voort
701½ Anacapa St.

CARMEL

Dene Denny

LOS ANGELES

Alexander Stewart
635 So. Manhattan Pl.

SAN DIEGO

Chas. H. Marsh
Room 16, Broadway Pier

SANTA ANA

Leon Eckles
306½ 4th St.

ESCONDIDO

Lynn Stoddard
2nd & Quince Sts.

been routed throughout the State for performance.

Judges have been selected to audition young artists who wish a chance to perform. These auditions are held regularly so that new talent may be uncovered.

Outstanding conductors from various communities have been appearing as guest conductors. Within projects conductors have been exchanged from one district to an-

STOCKTON PROJECT COVERS TERRITORY

In keeping with the general plan outlined by the State Office of the Federal Music Project in Los Angeles, and through the cooperation of Mr. J. H. Wade, District Director of the W.P.A., the Stockton Project will cover considerable mileage in giving concerts this winter to many of the smaller towns in its district. The symphony orchestra will play in Lodi, which is 14 miles from Stockton. In Tracy, 20 miles distant, an Advisory Board is being formed and plans are being made to present regular concerts there throughout the winter. Livermore, 32 miles away, will also come in for some concerts to be played in the auditorium of the Soldiers' Hospital.

Not satisfied with these distances, however, the Stockton orchestra will give a number of concerts in Sonora, which is 60 miles from headquarters, and at least one concert at Brete Harte Sanitarium, which is 85 miles from Stockton.

other. Young conductors have been given an opportunity to develop their talent under the guidance of those more experienced.

In the past three months all musicians have been re-auditioned so that only those best qualified are now employed on every project.

The result is fine music performed by trained musicians under experienced conductors, concerts excellently programmed and professionally presented. The difficult task of organization has long since been completed. The achievement of our goal seems nearer now.

The Federal Music Project is on every tongue, and why shouldn't it be? Through its activities, music has become a vital factor in community life and musicians are once more alive. Out of the chaos of last year, we have an efficient organization of skilled musicians with something important to offer the public. Concert halls are filled to overflowing and hundreds turned away from the box offices throughout the State. People must want music or they wouldn't come in such numbers to these concerts. The result is that musicians have not merely been given employment and subsistence but they have been given an opportunity to establish themselves as useful members of their communities.

There can be no end to this great music work now that it has gathered such momentum. A new era of music has begun in America!

Is The Federal Music Project Important?

Charles Wakefield Cadman, prominent American composer, needs no introduction to American audiences. He wrote the well known "By the Waters of Minnetonka," "At Dawning," the Indian opera "Shanewis," "Thunderbird Suite," and many other works of significance.

By Charles Wakefield Cadman

Theatre and Music Projects Cooperate

"It Can't Happen Here," Sinclair Lewis' novel which created a sensation, has been dramatized by John C. Moffitt, Kansas City drama critic, in collaboration with Mr. Lewis, and will be presented by the Los Angeles Federal Theater Project at the Hollywood Playhouse on October 27. After a popular run at the Hollywood Playhouse the play will move to the downtown Mayan Theater.

The Theater Project opened the Fall season at the Hollywood Playhouse on October 7 with a presentation of "The Warrior's Husband." Other current showings of the Federal Theater Project productions include "The Devil Passes" (now touring Southern California), "John Henry" at the Mayan Theater, and "Three Wise Fools" at the Mason Theater, to be followed there by "The Greatest Find Since Garbo."

Carlyle Scott's colored chorus of 85 voices, a unit of the Los Angeles Federal Music Project, will sing in the production of "John Henry."

Hallie Flanagan Coming to L. A.

Hallie Flanagan, National Director of the Federal Theatre Project, will be a visitor in California in November. Mrs. Flanagan is scheduled to arrive in Los Angeles on November 10th on a field supervision trip, which, before completion, will have carried her over a large portion of the United States.

Mrs. Flanagan will naturally be occupied with Theatre Project business, but it is hoped that she will find time to attend concerts presented by the Federal Music Project.

The Federal Music Project is the finest constructive force that has ever come into American musical life.

Aside from the great and needed benefit to thousands of able musicians who would not otherwise have had employment, there is this important factor to be considered. Music gradually atrophies when it no longer becomes a means of livelihood to those musicians who supply it. The Federal Music Project is serving as a vital stimulating factor, not only in the immediate rehabilitation of musicians, but in the perpetuation and furtherance of a high type of music, which is so important to any nation's cultural and ethical progress. Cities and towns that have been deprived of music now are regaled and favored with a varied musical fare of operas, operettas, symphonic music, choral music, string symphonettes, bands and Tipica orchestras.

The project is now completing its first year of operation. In that time there has been a definite attempt to weed out the weaknesses, and to add new strength. Since its inception a vital musical evolution has taken place in every community it has reached.

Nothing since the work the American Federation of Music Clubs (the women of America) started many years ago for American composers, has approached this work being done by the United States Government. More than forty new American compositions have been played in Federal Music Project symphony orchestras in California. Many of these have been presented for the first time anywhere. They have been works by eminent contemporary composers, conducted by trained orchestra leaders.

What a pity if all this were abandoned.

What a pity if those in the Project should not be cognizant of its meaning, or loyal to those who keep it going. I am for the Federal Music Project with all my heart and soul.

Phyllis Ashmun New Sacramento Supervisor

Phyllis Ashmun, former Assistant Supervisor of the Sacramento Music Project, has recently been elevated to the position of Supervisor by Harle Jervis, State Director.

Leslie Hodge, pianist-conductor, has been appointed conductor of the Sacramento Project Symphony Orchestra.

Hodge, a protege of Dr. Alfred Hertz, has a record of achievement in musical circles reaching halfway around the earth. Hodge was born in Australia and studied under his mother's tutelage until he was 15 years old. At that time he took competitive examinations for a scholarship to the Melbourne University Conservatorium and won with ease. After three years he graduated with highest honors and later became widely known as a pianist.

Hodge appeared with the San Francisco Symphony Orchestra during a two week's engagement in the Ford Bowl at the San Diego Exposition. He will conduct the second of a series of concerts planned by the Sacramento Music Project Symphony Orchestra.

Usigli's New Work Played in Oakland

Gastone Usigli, District Supervisor of the Oakland Federal Music Project, presented what was considered by local critics to be one of the outstanding symphonic works written in the last year by Federal Music Project composers, at the Oakland Auditorium on Friday, October 9th.

The work is a symphonic poem, entitled "Humanitas," and was presented for the first time last Friday under the composer's baton.

SANTA BARBARA TO TEACH DEAF TO SING

An important announcement of statewide concern was recently made by the Santa Barbara Project. A unit under the direction of Madame Katharine Ward Kupleian has been organized to teach those who are hard of hearing to sing. The foundation work for this unit will be laid by giving instruction in lip-reading. Members of this class report that the training aids them in regaining a normal tone quality to their speaking voices. This lip-reading class is under the direction of the Educational Department, which also offers classes in voice, piano, theory and appreciation. A women's chorus has also been formed and a similar group for men is being organized.

The newly organized string quartet of the Santa Barbara Project made its debut before an enthusiastic audience in the Faulkner Memorial Gallery late in September.

Details are being completed whereby the Project concert orchestra will present a concert this month which will feature Roderick White, internationally known violinist. In keeping with the plan of expansion to rural communities being followed by other projects in the state, the concert orchestra has booked engagements in Lompoc, Solvang and Santa Paula. The Santa Paula concert will feature as soloist, Bradford Tozier, first violinist of the orchestra, whose home was formerly in Santa Paula.

San Mateo Books Weekly Concerts

During the fall and winter season the San Mateo Project, under the direction of Arthur Gunderson, plans to present a Chamber Symphony Concert every two weeks, and a Chamber Music Recital on alternate weeks. Mr. Gunderson will take his musical units to various cities in his territory.

GLORIA SWANSON PRAISES L. A. CONCERT

"My guests last night were so impressed, first with the concert and secondly with the audience.

It is a marvelous audience, and it is so nice to be one of them.

Thank you again, and every good wish.

Most sincerely,
GLORIA SWANSON."

YOUNG MUSICIANS WILL PLAY IN L. A.

Plans have been completed whereby auditions will be given young artists who live in the territory comprising the Los Angeles Music Project.

Monday afternoons will be devoted to the hearing of pianists, Tuesday afternoons to vocalists, and Wednesday afternoons to violinists and other instrumentalists.

Heretofore it has been the inclination to relegate youthful musicians to the background, due perhaps to their inexperience as well as to the fact that positions in the musical world were already occupied by those who were older and more experienced.

Holding regular auditions for young artists will henceforth be a prominent and regular part of the activities of the California Federal Music Project.

CONDUCTING DATES MANY FOR SOKOLOFF

Dr. Nikolai Sokoloff, National Director of the Federal Music Project, will appear as guest conductor with several of the Works Progress Administration Symphony orchestras during October. On October 7, he was at the desk of The Twin Cities Symphony Orchestra in St. Paul; he will conduct the Illinois Symphony Orchestra on October 11 in Chicago; the Syracuse Symphony Orchestra on October 23, and the three massed W. P. A. symphonic units in Boston on November 1.

Works Progress Administration Orchestras, bands and choral groups in Chicago presented 522 compositions by 114 American composers in programs between January 1 and September 10.

HISTORY OF MUSIC

By Frederic Burr Scholl

The three forms of music which came to us through the process of evolutionary development are:

Homophonic
Polyphonic
Harmonic

Homophony was the first form of musical utterance. It consisted of melody only. In the primitive races its accompaniment consists of some sort of percussion instrument such as the drum or the tom-tom.

Derivation of the word "Homophony":

Homo—man
Phon—sound

The early Assyrians, Egyptians, Hebrews and Greeks used homophony with their poetry. The Bible mentions the use of the harp in connection with the singing of the Psalms. The harp is the oldest form of string instrument. The Greeks made considerable use of poetry with musical accompaniment, especially in the drama. This coupling of music and drama was the forerunner of opera. It is possible that they had no conception of harmony. Their songs were accompanied by the harp played in unison with the voice.

It is an interesting fact that all the early races made use of the Pentatonic scale. Apparently it came naturally and spontaneously, because all the savage races, no matter how far separated and without mutual influence, sang this scale. This scale which avoids the half steps, corresponds with the black keys of the piano. Many early melodies handed down to us are sung in the Pentatonic scale.

Derivation of the word "Pentatonic":

Penta—five
Tonic—tone

Pattern of the Pentatonic scale:

Do Re Mi Sol La
1—2—3—5—6

The well-known "Auld Lang Syne" is perhaps the best example. Many of the Scotch, Irish and English folk songs are based on this scale. "The Campbells are Coming" is another good example.

The Pentatonic Scale has a sort of minor scale, the best example of which may be found in the old Scotch song, "Barb'ra Ellen," written in irregular metre—5-4 and 4-4.

Next Month—"Ancient Modes and Scales."

HAVE WE THE COURAGE?

A Plea For a State Production Unit to Produce American Musical-Dramas

By Warren Lewis

The popular conception is that Opera is a dead language, a thing of the past. Is this true, or has it been that Opera in its true sense as Musical-Drama has suffered deplorably from superficial interpretation? The thousands that throng to see a low-priced Opera prove its popular appeal even considering the ludicrous presentations. The singing voice and the human body as media for expression have been, and always will be the greatest of box-office magnets. With that knowledge, there is no limit to the future from either an artistic or practical standpoint. All that is needed is a true and profound conception of this most powerful and vital of theatrical forms, the realization that its greatness lies in a glorious combination of all the arts!

Now is the time for American Musical Drama. No more weak and ridiculous plots built around singers' vanities; no more singing in foreign tongues which force the audience to depend upon the program notes and hastily whispered explanations; no illogical lavishness of scenery, costumes or ballets. All this deals with an Opera created in Europe and for the past century performed in America by Europeans.

How unique in all the world is our splendid back ground! The American genius need not envy the folk-lore of Europe and Asia. The roots of his art are not those of a primitive people with an elemental mythology, but a crucible of civilized peoples. It is in this melting pot that the equivalent to a "basic element" or folkology will be found, the foundation on which American culture has already begun its art edifice.

For years American literature, legend, and history, (the most dramatic history the world has produced) have cried out for expression in musical form, and now Motion Picture, the one time mortal enemy of the stage, has shown the way toward the new music-drama—limited by nothing, free to draw upon

all other arts in order to increase and clarify the action; utilizing pantomime, symphonic interludes superimposed by stylized poetic dialogue (IN ENGLISH) stylized action, ballet, pictorial and dramatic figure groupings, symbolic choruses, motion picture and other projection devices, mechanical sound,

S. F. ORCHESTRA LAUNCHES TOUR

The San Francisco Music Project, a pioneer in many project activities, is now booking Symphony concerts in the smaller inland cities.

The first of these concerts was played last Friday, October 9th, at the Stockton High School Auditorium in Stockton, when the seventy-five piece Symphony Orchestra presented a concert under the baton of Ernst Bacon. Manlio Silva appeared as guest conductor in the opening number.

On October 14th, the San Francisco Symphony Orchestra will appear in San Jose. Other California cities which are now being contacted for concerts include Modesto, Palo Alto, San Rafael and Santa Rosa.

Regarding these concerts, Marjorie Fisher writes in the San Francisco News of October 5th:

"An announcement which qualifies for the heading 'best news of the week' comes from the office of the Federal Music Project. The Bay Region WPA orchestras are going into the hinterland, taking symphony music into towns rarely visited by major symphony orchestras. Any music-expansion program necessitates just that action, and the WPA Music Project is most certainly a place for music-expansion.

Unless new territory is won by this array of musicians and new music centers established as a result of popular demands arising from this WPA work, one shudders to think what may happen should the nation's present activities in behalf of musicians be suddenly curtailed."

the new art of light, etc. This new art demands expression on the living stage. There is no room on the mechanical screen for such experimentation or interplay of audience and performers.

We of the Federal Music Project have today one of the greatest opportunities to venture into paths where (because of existing economic difficulties) commercial music does not dare tread, and in so doing lead the way to an Americanization of the Musical Stage. In view of this, I propose, a STATE PRODUCTION UNIT, composed of:

1. A Production Clearance Department to facilitate Inter-Project cooperation and slice production costs over one-half *without limiting expression*.

2. A creative Experimental Board composed of talented directors and creators recruited from the ranks of State-wide projects.

One of their first tasks would be procuring and making new English translations. Lawrence Tibbett stated, "If they do nothing more than make some singable translations of the existing Opera repertoire, they will have done work of historical significance."

The Federal Music Projects of California are already taking important steps in that direction. San Diego is encouraging inter-project Opera bookings. In San Francisco, three talented young men have written a modern satirical opera. Los Angeles is producing a "new" Mikado, and plans "Traviata." San Bernardino has made a revised translation of "Faust" and is experimenting with additional action to clarify philosophical conflict. The State Production Unit would in no way limit or standardize these or other creations and conceptions but would assist in a broader research and approach. The Motion picture director, Rouben Mamoulian who, with Robert Edmund Jones, was once connected with an Opera group of this nature at Eastman Conservatory, New York, claims that the future of American Art depends on just such intelligent experimentation.

Have we the courage?

SHARPS AND FLATS

The hornists in a symphony orchestra once played a trick on a famous German conductor. The conductor made the hornists repeat a certain passage over and over again, each time begging them to play "just a little more softly." Finally the first horn whispered something to the others and the next time they put their lips to their instruments but did not play at all.

"Splendid," exclaimed the conductor, "now just one wee bit softer, and you will have it!"

During one of the rehearsals of "Gotterdammerung" at Bayreuth, in 1776, a terrific thunder storm battered upon the theatre. When Wagner, who was conducting, heard the rolling of the thunder, he thought it came from the stage and at the wrong time. With angry mien he hurried across his little bridge to the stage and shouted, "There it is again! Who is responsible for this thunder in the wrong place?"

Mother (to daughter at the piano): "That's wrong, what you are playing, child."

Daughter: "Mama, I am playing 'Tannhauser'."

Mother: "Ahl That's different."

It is said that Liszt made one trip to Russia. He gave a concert in St. Petersburg which was attended by the Czar and his entourage. During the concert the conversation in the royal box became decidedly animated. Liszt suddenly stopped playing and the entire audience held its breath. Presently those near the stage heard Liszt remark, "While the lord speaks, the servants remain silent."

The next morning the chief of police presented Liszt with his passport and a railroad ticket to Poland.

Some of the old-fashioned musicians looked on the innovation of dispensing with printed music as mere affectation. Thus it happened, when Mendelssohn was to play his "D Minor Trio" at a London concert, Mendelssohn, by some mistake, had forgotten to bring his music with him.

He knew it by heart, but did not wish to play it that way. Finally he said: "Very well, I'll do it, but I want you to put a score, no matter what, on the piano, and get some one to turn the leaves, so it will not seem as if I were playing from memory!"

WE QUOTE . . .

"Surely this is a land of surprises. The Federal Music Project concert in Pacific Grove High School Auditorium last night turned out to be one of the best performed programs I have ever heard by local talent. Bernard Callery is a conductor who has a future.

No local concert in many moons has offered such excellent conducting and choral leadership (under Dene Denny.—Ed.), and such accurate performance on the part of the individual players. We look forward eagerly to Dene Denny's next offering and predict the hall will be packed, for good news travels fast."

—Hal Garrott,
Monterey Peninsula Herald.

"Last night, in its first Savoy Theatre concert, the Federal Symphony responded well to pleasant surroundings and to the stimulation of the large audience that was also attentive and appreciative. Julius Leib is a conductor who gets results by efficient and intelligent methods. His abilities as a musician and director were apparent in an effective program."

—Constance Herreshoff,
San Diego Sun.

"Gastone Usigli has built up a remarkably fine orchestra under the auspices of the Federal Music Project. In a program that, with one notable exception, was made up of familiar works, Usigli gave evidence of complete mastery of the score. The orchestra played with sparkling tone and excellent unanimity of phrasing."

—Fred Noland,
Oakland Tribune.

"No sudden curtailment in the space allotted could permanently deprive this music editor of the pleasure of praising Erich Weiler and the Marin County WPA Chamber Orchestra, for presenting a program last Monday night which qualified for the distinction of being the most unhackneyed program of classical music to go on record in this city in years."

—Marjory Fischer,
San Francisco News.

"All praise to the Federal Music Project orchestras which have been doing more in one year to bring talented American composers to public notice, than have all the major orchestras of the country put together since the year 'one.'"

—Pacific Coast Musician.

MUSIC

The Common Denominator

Paraphrasing John Masfield, who describes beauty so well, I should call music, "herself, the universal mind, eternal April wandering alone." Wherever you find a living creature, you also find melody—a snatch of song, a forest murmur, the deep organ chant of the sea. Wars may rage, cataclysms descend upon the world, yet in the very midst of them you will hear music. Although mankind rarely understands its own queer complexities and futilely bashes its thick skull against walls of its own making, it manages somehow to understand the mysterious language which all may hear who will.

Perhaps it is because music is an inspired form of religion. The spiritual tug that grips all people of whatever race or creed, finds music its common denominator. Fierce hatreds and petty jealousies can melt into nothingness before the magic power which the queen of the highest art wields with wisdom.

It may even be that with music we shall break through the seeming fog of distrust which permeates the world.

—Tommy O'Neil.

FEDERAL
MUSIC PROJECT
OF CALIFORNIA

WORKS
PROGRESS
ADMINISTRATION

THE BATON

NOVEMBER

1936



DR. NIKOLAI SOKOLOFF, National Director
DR. BRUNO DAVID USSHER, Assistant to National Director

HARRY HOPKINS, National Administrator
ELLEN S. WOODWARD, Assistant Administrator

Vol. I

November, 1936

No. 5

THE CONDUCTOR'S STAND

By
HARLE JERVIS
State Director

It is our privilege this month to relinquish the CONDUCTOR'S STAND to Mr. Guy Maier, Assistant to Dr. Sokoloff, in charge of the Federal Music Project in the twelve mid-western states.

California musicians will be most interested to learn about music project activities in that region. We are grateful to Mr. Maier for his interest and cooperation.

—Harle Jervis.

By Guy Maier

Greetings to our flourishing neighbor—"The Baton!" True to its name, it has taken the lead from us all. We sincerely hope its extraordinarily stimulating pages have given as much zest and inspiration to other regions as we have received from it.

The twelve states of the middle west, under my supervision, have started their winter activities with several high spots.—Dr. Sokoloff conducting the thrilling concerts of the Illinois Symphony Orchestra in Chicago, and the Twin Cities Orchestra in St. Paul, including in his programs that exquisite minuet written by your California composer, Roemheld, first played by your Los Angeles Orchestra. Rudolph Ganz presided as conductor and soloist at the opening of the Michigan Symphony Orchestra in Detroit, playing an unfamiliar Mozart concerto as well as some interesting pieces by Leo Sowerby and Wesley La Violette. Mr. Ganz also conducted in Chicago with Rudolph Reuter, playing the "Emperor" concerto.

The enlarged Michigan Symphony Orchestra is planning a series of concerts in cities of that state. In Chicago,

the brilliant young conductor, Izler Solomon, is conducting Philip Warner's Symphonic Thumb-Nail Sketches for a first performance, and also Gordon Campbell's arrangement of the Bach choral "Before Thy Throne I Stand," dictated by the blind Bach only a few days before his death.

In many cities we are having contests among the young artists for appearances with our symphonic units. In each large town, one important concert a month will be given over to outstanding youthful talent. Many units are booked to capacity, months in advance, among the most popular being

the Gypsy Orchestra of Cleveland, the "German Band" of Milwaukee, and the Negro Chorus of Chicago. A festival of Folk Music of all nations was recently held in Kansas City, Kansas, with an overflow audience of many thousands. A similar celebration "A Cosmopolitan Music Night" is planned for Indianapolis with Syrian, Roumanian, Greek, Italian and the Negro groups participating. A two week's Teachers' Project Institute was held in St. Paul, in which many prominent Minnesota state educators—instrumental, vocal and public school—participated. For two days, I, myself, took the class in hand. Omaha is opening its weekly evening "Music Appreciation" hours with a Brahms program. There, and elsewhere, thousands of school children are benefiting by historical concerts for young people, carefully and intelligently planned.

The problem of securing a sufficient quantity of orchestral music of all kinds for our units, has been solved by arrangement with a well stocked commercial library, which loans each state all the music it needs for a very modest sum monthly.

I have been jumping from state to state so fast that I can scarcely keep up with myself! On November 1st, I have been invited to play at the first of an interesting series of Bach orchestral concerts presented in New York by our project. With Lee Pattison, I shall play the C minor concerto for two pianos, and then, adding Ernest Hutcheson to our two-some, we shall do the glorious C Major Concerto for three pianos. Mr. Pattison will then reciprocate by journeying to Chicago, Grand Rapids and Detroit, to play one of the finest compositions I know—Leo Sowerby's Ballad for two pianos and orchestra.

And so it goes. Last year at this time the midwest Federal Music Project did not exist . . . Listen to us now!

THE BATON

RAY P. DAVIS
Editor

Beaux Arts Building
Los Angeles, Calif.

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Cover by George Binnington

This magazine was printed through the courtesy of a private organization which contributed its equipment for the furtherance of Federal Music Project activities.

STIMULATE AMERICAN MUSIC!

" . . . we must give contemporary music its opportunity to be heard. In so doing we will stimulate and develop the musical talent in which this country abounds, and eventually produce our share of genius . . . "

By Richard Drake Saunders

Mr. Saunders is music critic of the Hollywood Citizen-News, and Hollywood correspondent for Musical Courier.

According to all signs, music in America has now reached the point where it is turning from foreign influences and beginning to attain a conscious nationalism. Other countries such as Germany, Russia and England have passed through exactly the same state, one that is necessary before indigenous music can be developed.

Mozart's early operas were written to Italian text simply because German was not sung in the opera houses of Germany at that time. Russian music was freed from Italian influences by the group of five nationalist composers, Balakireff, Moussorgsky, Rimsky-Korsakoff, Borodin and Cui. And British music has only recently come into its own.

The time is ripe for American music. A conscious nationalism in music is not a wholly unmixed blessing, particularly in its inception. There is music extant today which is termed American merely because an American citizen wrote it, yet which cannot be regarded as native, quite apart from any question as to its originality. But if the pendulum swings too far from one direction to the other, it will eventually adjust its balance.

As long as music is the plaything of a certain clique, music remains foreign, principally because its patrons like the effectation of foreign things. This attitude has probably caused music to suffer more in this country than in any

other. But such foreign music is invariably sterile insofar as engendering emotion in the minds of the people may be concerned. It is only when music takes root in the soil that it comes to mean anything to the general public.

Music is a necessity. It is an integral part of life and a requisite adjunct to the happiness of the individual. This natural desire for music, however humble, has caused the rise of popular songs the world over. It is true that most of the popular songs of the day are bad; some of them almost incredibly bad, both musically and lyrically. Yet occasionally a good song will blossom forth out of the ruck, and with the selective processes of time, these good songs will remain in the public consciousness, while the bad ones will be happily forgotten. It has been so in every country.

Today a discerning observer can perceive a drawing together of popular music and serious music. The average standard of popular music is perceptibly rising, while serious music is becoming more understandable to the public at large. Here is an influence which will

have a signal bearing on the musical future of the country.

The Federal Music Project has come at the psychological moment. It is bringing the consciousness and appreciation of good music to the public, in a manner which has borne visible fruit in a very short time. It affords the American composer a much needed outlet, opportunity, and above all, encouragement.

In comparing American compositions to the standard repertory of European compositions appearing on concert programs, it should be realized that only the best of the classical repertory remains for our edification today. The contemporaries of Beethoven, for example, have been mostly forgotten, yet in their day they were highly esteemed. Adalbert Gyrowetz was preferred over Beethoven by the directors of the Vienna Court Theaters. Only time will properly classify the composers of any era. In justice and fairness, we must give contemporary music its opportunity to be heard, and in so doing we will stimulate and develop the musical talent in which this country abounds, and eventually produce our share of genius.

The Federal Music Projects throughout the country are to be highly congratulated upon their fairness and open-mindedness. In granting opportunity to new works, they are making musical history.

So You Want To Conduct?

Gastone Usigli, District Supervisor for the Oakland Federal Music Project and conductor of the Oakland Project orchestra, graduated from the Conservatory of Music of Bologna at the age of twenty-two. Mr. Usigli is the possessor of a gold medal presented for his production of "Die Meistersinger" at the Philharmonic Opera House in Verona, Italy, in 1920. His symphonic poem, "Don Quixote" won the Ricardi prize in 1924, Toscanini being one of the judges.

By Gastone Usigli

A story is related of a young man who once approached a famous conductor and timidly confided to him his "intention of becoming a conductor" . . . after some time the young man again visited the same party and exclaimed with great elation, "You know Maestro, I found out that after all, conducting is rather easy." Whereupon the elderly Master answered in a soft, mysterious voice, "I know it, but don't tell anybody."

Whether this story is true or not is immaterial; undoubtedly it exemplifies an attitude which is rather prevalent. There are several young men, expressing themselves in a similar manner, while displaying the most astonishing ignorance about instruments and orchestration, about scores in general, in a word lacking that complex and manifold knowledge which any prospective conductor should already have acquired.

The entire life-practice of a *real* artist is an apprenticeship, and only through an extended period of experience does he reach the point in which he occasionally succeeds in feeling pleased with himself, one thing that for him is much harder than pleasing his audiences.

However, it is incontrovertibly true that one does not become a conductor no less than one does not become a poet (I mean of course, a conductor of real merit, an inspiring leader) and that a mysterious, undefinable almost divine spark must be inborn in him. He would



therefore feel from adolescence, even from childhood, that innate attraction towards symphony orchestras, that uncanny urge to consult and investigate in the score the reason for those magical orchestral effects, that mysterious need to express the meaning of a musical phrase through a rhythmic motion of the arm, that irresistible desire to assume the leadership, whenever the first attempts of Chamber Music are made (and incidentally, chamber music, in which every good musician is well versed, affords the first and most valuable opportunity to the young student).

Let us, therefore, lure young students to symphony concerts and especially to rehearsals held by competent leaders and observe their reactions; many potential talents could so be discovered and subsequently encouraged and properly assisted.

One of the most valuable features about the Federal Music Project is this opportunity given to the young candidate conductors of the community; there are three young men, with a distinct talent for conducting who, although not members of our Oakland Project, regularly rehearse with our orchestra.

However, it would be rather danger-

ous to entrust permanently an orchestral body to an immature leader; the drilling of an orchestra consists, so to say, of a conveyance of musical knowledge on the part of the conductor to all members of his orchestra who are to be welded into an organic whole according to the general laws of good musicianship.

There are infinite opportunities and ways for the conductor to impart this knowledge and the more apt and capable and competent he will appear to his players, the more he will enjoy their respect, good will and enthusiasm. In other words, an orchestra becomes as inspired as its conductor will require and obtain from it.

Nowadays a young man has somehow more opportunities to conduct an orchestra than time or opportunity of becoming a "good musician"; music is a science before being an art and the ground work should first be adequately mastered before one makes the statement, "that after all, conducting is rather easy."

DID YOU KNOW

That the Oakland Project has given a world premiere to three symphonic compositions?

SINGERS VERSUS INSTRUMENTALISTS

By Giulio Silva

The program of work relief for unemployed singers is considered, in some musical circles of our country, as secondary in comparison with that of the instrumentalists. Some people even look upon the WPA projects for singers as useless.

The argument advanced by those in opposition to work relief for singers is that most of the so-called unemployed singers should be considered either as amateurs or at best semi-professionals. They say that most of them have relied until now upon other professional activities for their livelihood; therefore they should not be distracted from those non-musical activities to be put into the professional musical field, which cannot offer any future security to them.

Contrary to the opinion of those critics, we think their argument is the very one which demonstrates not only the usefulness but the imperative need of governmental help to singers.

It is generally admitted that America today is the country which possesses a greater wealth of talent in singing than any other country in the world.

Most of this talent is wasted for lack of professional opportunity. The artistic life of a nation is the index of its degree of civilization. The waste of talent is, therefore, a crime against civilization.

The action of the Federal Music Project in regard to the singers should be considered more under the important and large aspect of protection and conservation of the artistic talent of the Nation, than under the narrow aspect of purely transitory economical help.

America, largely depending on private finance, has rapidly been building a solid musical tradition.

Each large city of our country feels the need of symphonic concerts, opera, oratorio performances, and good church music.

In order to have a permanent series of performances of operas and oratorios, of public concerts and good church music, each city needs an able body of singers, besides a symphony orchestra.

Mr. Silva, former director of the Bach Choral Society, is an eminent authority on ancient music. He is a composer of various ecclesiastical works for choruses, and is at present Choral Director of the San Francisco Federal Music Project.

The Federal Music Project is trying to build up, with the great mass of unemployed musicians, the organizations of singers and instrumentalists needed for this purpose.

If the Federal Music Project will continue, the growing musical culture of the people will build automatically an increasing demand of service by the musicians. The purely commercial agencies, as they are at the present time, cannot perform this function.

A small admission charge is now established for the Music Project. By increasing gradually, and proportionally to the demand of the public, the price of admission to concerts, the musical organizations of our cities, now under WPA, may soon become self-supporting.

We shall not think that this goal can be reached in a few months; it can be reached in a few years if public opinion will be strong enough to give its support to the action of the Government in helping music.

To popularize music to this extent, symphonic music alone is not sufficient. Operas and oratorios are the large forms of musical art which attract a large public. Well trained singers are needed for these performances.

A permanent chorus ready for a regular series of performances of oratorios and operas cannot be established unless on a professional basis and with daily, rigorous training. A body of able soloists must be continually nourished by the utilization of the young talented singers, of which America has such an abundance; but most of these young singers must be helped financially during their

study as well as during their professional debut. Only the Government can give them the help they need.

When good singers are again employed, the churches and the broadcasting companies will feel the need of better music and the necessity of paying better wages.

Having considered what should be done, let us say a few words about what the Federal Music Project has already accomplished for singers.

In San Francisco, we have grouped all the singers in a large chorus. The class distinction between vocalists, as it exists so marked in the operatic world (star soloists, small parts soloists, choristers), has been eliminated. All the singers, regardless of their own individual talent and ability, sing in the chorus for the daily practice of oratoric music. The most gifted of them are chosen for the a-solo parts in the public performances and for the programs of concerts in cooperation with the instrumental group. The most able musicians of our group teach the other singers sight-reading (solfege), theory and harmony in classes; we have also classes in History of music, Language, Coaching of songs and Piano open to all the singers of the project.

The high type of music chosen for study and public performance has a great influence in building up the morale of the singers. Many of them found themselves in an artistic rebirth, gradually absorbing the beauty of the great works which they were called upon to interpret, and proudly feeling the response to their efforts and their enthusiasm by an audience of intelligent people.

The young singers find in our work an encouragement to continue their cultural activity and a great opportunity for study and experience.

These advantages offered by all the Federal Music Projects in the United States will be the most powerful help in saving many young and gifted singers from inactivity and oblivion.



SIEGFRIED WAKENS BRUNNHILDA

FROM A BLOCKPRINT

BY

Stephen de Hospodar

(Federal Art Project)

COMPLETE STATE COVERAGE ACHIEVED BY CALIFORNIA PROJECT

The entire state is now enjoying Federal Music Project concerts, as a result of the policy of sending units from various district headquarters into smaller cities, rural and suburban districts.

Through the inauguration of this plan, people in communities without facilities for travel to the former concert centers, now have concerts and productions brought to them.

The districts of San Diego, Los Angeles, Monterey, San Francisco, San Jose, Santa Barbara, Santa Ana, San Bernardino, San Rafael, Escondido, Fresno, Stockton, San Mateo, Oakland and Sacramento are supplying the smaller communities in their respective districts with presentations of light opera, choral groups, symphony and other units.

The Chamber Ensemble of the Marin County Project has presented concerts in Santa Rosa and San Francisco.

The Symphony Orchestra of San Bernardino has travelled to Victorville for two concerts, and after a survey is made a teacher will be sent to the desert schools to teach instrumentation and music appreciation.

The Escondido Band plays weekly concerts in Oceanside, and last week presented a concert at Ramona. This project also gives band concerts in other small towns in that district.

The Orange County Symphony has played in Santa Ana, Fullerton, and Laguna Beach.

Beginning this month, the concert orchestra of the San Mateo Project will visit coast cities in San Mateo county. Concerts will be given at Half Moon Bay, Pescadero and Burlingame. The teaching unit of this project holds daily classes in San Mateo and Redwood City.

At the invitation of the San Mateo Project, the String Quartet of the Oakland Project is presenting a concert in Burlingame this month. The Oakland Project has presented concerts in Berkeley, Hayward, Richmond and neighboring towns.

The San Jose Concert Orchestra will shortly present a concert in Santa Cruz.

San Diego's recent production of "The Mikado" was taken on tour and played at Escondido, Santa Ana, Fullerton and San Bernardino, as well as in San Diego. This project's production of "The Gondoliers" also played these towns, with the exception of San Bernardino.

The fourteen members of the Carmel Tipica Orchestra recently completed a tour which included seven small towns.

The Stockton Concert Orchestra travels to Sonora, Livermore, Lodi, Tracy and the Bret Harte Sanitarium.

The San Francisco Symphony Orchestra, under the direction of Ernst Bacon, recently completed a tour of California inland cities which included Stockton and Modesto.

C.C.C. Camps and other small settlements have been covered by the Santa

Barbara project units. Concerts have been given in Solvang, Buellton, Lompoc, Santa Maria and Ventura.

The Sacramento Project Band is planning a series of concerts to be given in small communities and schools near Sacramento.

Altho complete plans for the Bakersfield Project have not been announced by Lloyd C. Vath, Bakersfield Supervisor, it is expected that outlying communities will benefit from a number of concerts.

Before the Bakersfield project was recently established, the Fresno Concert Orchestra played in Bakersfield, as well as Madera and Visalia.

Units of the Los Angeles project have long been established in Glendale, Long Beach and Pasadena, and opera and light opera productions of the Los Angeles project are presented in these towns, as well as in Bell, Fullerton, Anaheim and other small cities near the metropolitan area.

In small sections where it has been impossible to present concerts due to inadequate housing facilities, teaching units and other activities have been organized.

As a result of this complete state coverage, hundred of letters of commendation have been received in the State and district offices.

NATIO

MASSACHUSETTS

The most distinguished achievement of the Federal Music Project, of Massachusetts for the month of September, indeed, for the late summer season, was the Festival given by all the bands of the State, on Sunday, September twenty-seventh, in Russell Field, Cambridge.

In spite of lowering and threatening clouds and the chill of autumn in the air, several thousand people gathered in the bleachers of the Athletic field, for this, the first concert given of all the WPA Bands of the State in collaboration, and the largest Band Concert ever given in this vicinity. The sight alone of the augmented band composed of five hundred musicians was impressive, before they began to play.

The first part of the program consisted of selections by the individual bands in turn, each under the direction of its own conductor. The discipline was excellent as the units succeeded one another, returning at the end of their special presentations to their places in the augmented band. In the program there was a nice blending of the popular and the classic. Such selections as: Overture "La Gazza Ladra" (Rossini)

MUSIC

by the Beverly Band; Overture to "Sicilian Vespers" (Verdi) by the Newburyport Band; "Joan of Arc" (Verdi) by the Fall River Band; "Finlandia Tone Poem" (Sibelius) by the Springfield Band, were interspersed with more popular numbers, such as, "Friml Favorites" (Grofe) by the Haverhill Band, "Ida and Dottie" Polka for two trumpets (Losey) and selection from "Rose Marie" (Friml) by the New Bedford Band. The applause of the audience after each number was spontaneous and enthusiastic. In fact, there were at times repeated cheers.

Afternoon. All the bands together, under the baton of Mr. Giovanni Pompeo, united in playing "The Stars and Stripes Forever," followed by "Overture to Tannhauser," by Wagner, and "Overture Solenne 1812," by Tchaikowsky.

Finally as the sun broke through the clouds, lighting up the brass of the horns, the summer season was brought to a close by the playing by the massed bands of "The Star Spangled Banner."

The Federal Music Project is nation-wide, functioning from the standpoint of organization, educational and performing out of the stage of adolescence and have reached maturity.

More than forty-six million persons have heard "in the Project since October, 1935. There have been approximately 1 and August 31.

Music has no social value unless it is heard. These figures show a greater number of our people than in any other period in the

NEW MEXICO

Thank you very much for the copies of your publication "The Baton," which is very interesting, indeed. I think it an excellent idea, and I am sure that it is of interest to all the Federal Music Directors. I hope before long to be able to send you some outline of our activities in New Mexico.

As you know, we are doing what I term "pioneering work" here in New Mexico and our problems are radically different from yours. I wish that we might have some symphony and opera groups, etc., but we have not the musicians on relief in any such numbers that we could operate them. Our efforts are confined to teaching and direction of voluntary groups of performers. We are enlarging our program quite rapidly and are having some very gratifying results now.

*Helen Chandler Ryan,
State Director, New Mexico
Federal Music Projects.*

DETROIT

The recreational authorities in Detroit offered Belle Isle for the WPA Symphony Orchestra concerts in August. In Grand Rapids City officials built two orchestral shells, used for summer programs by the Federal units there. Summer schedules also were carried out in Jackson, Lansing and Iron Mountain, Michigan.

Detroit's WPA Civic Orchestra is giving concerts every two weeks devoted to the classic symphonic literature, together with many of the representative American compositions, and with the Detroit Civic Choir it is now rehearsing Verdi's "Requiem" for early presentation.

NEW

The Commission of the New York State Music Project, which has the most highly trained music project in the country, has been giving a series of music projects each Wednesday evening. The first project, "Forty-Eighth Street," was an evening of modern composers. On October 21st, the first project, "The first project," was a quartet, in which William Schuman, a native New Yorker, that city in 1919, was the public school of Columbia University. It is now a member of the Lawrence College for the theater, songs and pieces ensembles. At a second symphony. On October 1st, from the ball, the first project, "The first project," was his second string, orchestra. "Joseph and His Brothers" marked the first symphony.

Chicago's new music project, the Illinois State Music Project, has been giving a series of music projects each Wednesday evening. The first project, "Forty-Eighth Street," was an evening of modern composers. On October 21st, the first project, "The first project," was a quartet, in which William Schuman, a native New Yorker, that city in 1919, was the public school of Columbia University. It is now a member of the Lawrence College for the theater, songs and pieces ensembles. At a second symphony.

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the United States.

NIKOLAI SOKOLOFF.

MAINE

The September issue of your California Federal Music Project Magazine, "The Baton" was very interesting; it most certainly gave us an excellent opportunity to learn of the fine work you are doing out there.

Here in Maine the Musical talent is somewhat limited in numbers, consequently we have no symphony orchestra or large choral groups. In Portland, Maine we have a string ensemble, brass band and a small mixed chorus. During the summer months, the brass band won a real deal of praise with its outdoor concerts. This was the first time in five years that the people of Portland had been able to enjoy band concerts in the city parks. The chorus and string ensemble were booked steadily, giving joint public recitals at the surrounding summer colonies, as well as a weekly radio broadcast through Station WCSH, Portland, Maine.

In planning our programs we have given a great deal of consideration to American composers, having at least one American composition on each program.

*Reginald B. Bonnin,
Director, Federal Music Project,
State of Maine.*

PHILADELPHIA

Philadelphia's one-hundred-man Federal orchestra, under the sponsorship of the University of Pennsylvania and Temple University, gave a long series of concerts, with soloists and ballets. Weekly promenade concerts are being heard in old Mercantile Hall. The Penn and Sylvania concert bands merged together for the summer concerts in the Philadelphia area.

MINNESOTA

This has been a month of varied and interesting activities. Our 280 musicians gave 111 performances to an estimated aggregate attendance of 198,667.

The week of September 14th to 20th we held a Harvest Music Festival at Mission Farm Auditorium, Medicine Lake. Our symphony, Twin Cities Band and Jubilee Singers participated in these programs.

From September 15th to 25th we held an Institute in St. Paul for all Twin City teachers on our project. We succeeded in obtaining an entire college in which to hold this Institute without expense to the project. Mr. Gabriel Fenyes, our supervisor of teachers, received splendid cooperation from teachers for lectures and clinics. Every prominent teacher in music from the music schools, colleges, University of Minnesota and Hamline University donated their services to this cause. We were exceedingly fortunate in having with us at the Institute for two days, Mr. Guy Maier, Assistant to the Federal Director, whose lectures and class demonstrations were a never-to-be-forgotten inspiration to all who were fortunate

PROJECT

enough to be present. We all regretted that Mr. Maier could not stay longer. We feel that higher standard of teaching will result from this Institute as a definite outline of procedure in teaching has already been evolved.

LOUISIANA

The State Director of the Louisiana Federal Music Project, Rene Salomon, is sponsoring a series of concerts for composers residing in that State, and expects shortly to extend the series to include an All-American program. Mr. Salomon has extended an invitation to the California Federal Music Project to submit works for performance in Louisiana. In New Orleans, a civic symphony has been formed by Mr. Arthur Zack, using the Federal Music Project musicians as a nucleus. During the season, six evening concerts will be presented, and also six concerts especially for children.

"La Traviata" Scores Big Hit

Verdi's "La Traviata" presented on October 27th and 30th by the Los Angeles Federal Music Project, played to packed houses at the Philharmonic Auditorium in Los Angeles.

The cast included Edis de Phillippe, as Violetta; Felix Knight, as Alfredo; and Rudolph Hoyos, as Germont. The production was under the general direction of Max Rabinoff.

"Traviata" represented the outstanding production of the Federal Music Project to date. We quote from the newspapers:

"Miss de Phillippe has a voice of fluency and good range, and she met the vocal difficulties with proficiency and endurance . . . she is small and of pleasing appearance, and her high coloratura voice is exceptionally well suited to the role. Knight met the musical demands of his part adequately . . . the principle success of the singing was won by Hoyos, whose traditional histrionic power and fine voice provided one of the outstanding features of the performance. The singers were magnificently supported by the Federal Symphony Orchestra, under the baton of Alberto Conti, a wizard in maintaining tempos and ensemble."

(*Florence Lawrence, Los Angeles Examiner*)

" . . . If the enthusiasm registered by last night's audience is any criterion, Government sponsored grand opera could at once take its place in America, and be assured of a warm reception."

(*Mildred Norton, Evening News*)

"No audience smothered in jewels, furs, and corsages ever got more genuine pleasure from an opera than this one got from "Traviata." The enthusiasm could leave no doubt in anyone's mind that the Federal Music Project should plan other operas and should strive to make popular-priced opera for the masses a permanent institution."

(*M.G.S., Hollywood Citizen-News*)

CONDUCTOR'S SCHEDULE NOVEMBER

4th	
Los Angeles	Reiser
San Bernardino	Robinson
6th	
Oakland	Bernard Gallery
11th	
Los Angeles	Tipica Orchestra (Ricketts)
	A Capella Chorus (Cantu)
12th	
San Bernardino	Douglas Steele
13th	
Oakland	Bernard Gallery
18th	
Los Angeles	Usigli
San Bernardino	Tord Benner
20th	
Oakland	Bernard Gallery
25th	
San Bernardino	Robinson
Los Angeles	Altschuler
27th	
Oakland	Bernard Gallery

Concerts Intrigue Many Celebrities

From one end of the State to the other, symphonies, operas and other productions of the California Federal Music Project have been attended by those famous in the political world, the world of music and arts, and the motion picture industry.

Among those who have attended the concerts in San Francisco, Los Angeles, San Diego and other California cities, are: Senator William Gibbs McAdoo, Eleanor Wilson McAdoo, Gladys Swarthout, Frank Chapman, Jose Iturbi, Marian Talley, Amelita Galli-Curci, Otto Klemperer, Max Steiner, Mary McCormic and Alfred Hertz.

The Los Angeles concerts have become a rendezvous for Hollywood folk. Gloria Swanson, Carl Laemmle and Herbert Marshall often attend. Others seen at the concerts are: Adrian, fashion creator for MGM, Lois Wilson, May Robson, Bela Lugosi, Fritz Leiber, and directors Jack Conway and Richard Boleslawski.

"Mikado" Scores In L. A. Opening

Any doubt as to whether the public wants popular priced musical productions, was dispelled when Gilbert and Sullivan's "Mikado," a production of the Los Angeles Federal Music Project, opened before a packed house at the Figueroa Playhouse in Los Angeles last Saturday night, November 7.

This production of Gilbert and Sullivan's famous operetta first played in Bell, California nearly a month ago, and has since been successfully presented in Alhambra, Long Beach and Pasadena. The Los Angeles opening was an ovation for Director John R. Britz and the entire cast.

Arthur Codd, dramatic young tenor, played the part of Nanki-Poo, the royal heir whose incognito philanderings nearly placed his neck on the executioner's block. Rene Case, star of numerous light operas, gave a captivating performance as Yum-Yum, the school-girl ward, whose innocent charms throw half the court of Japan into wierd difficulties.

Georgia Carroll, Pasadena Community Playhouse actress, carried the role of Petti-Sing, Yum-Yum's equally entrancing sister, in a convincing manner, while Maria Lanova, as Peep-Bo, completed the pulchritudinous trio.

Delos Jewkes created an amusing character in his interpretation of Pooh-Bah, Royal High Most Everything.

Others in the production who also appeared on Sunday night were: John Hamilton as Pish-Tush, Jack Henderson as Ko-Ko, Beatrice Huntley as Katisha, Thomas Glynn as Mikado, and Fred Holmes as Umbrella-Carrier.

The production, which is scheduled for an indefinite run, had the following changes in cast at later performances: Charles de La Platte as Pooh-Bah, Charles Cannon as Ko-Ko, Janet Von Sturm as Yum-Yum, Maria Lanova as Petti-Sing, Martha Herrick as Peep-Bo, and Fern Melrose as Katisha. -R. P. D.

Opera Star Likes Colored Chorus

Mary McCormic, opera star, and a party of eight attended a performance of "John Henry" when it was produced by the Federal Theatre Project at the Mayan Theatre recently, and were profuse in their praise of the production, as well as the vocal ensemble of the Music Project, under the direction of Carlyle Scott.

What Ails American Orchestras?

By Erich Weiler

For twenty-five years Mr. Weiler has been associated with prominent American Orchestras. At present he is Supervisor of the Marin County Federal Music Project and conductor of the Marin County Chamber Ensemble.

Today we are content to go to a concert, sit back in our seats, listen to Beethoven's Fifth for the seven-hundredth time, and use the concert as an exercise for our critical faculties, for comparisons of past performances and performers, for developing a cultural snobbery which is the death of all true art. We put highest importance on conductors, on orchestras, on performances, instead of on works performed, on compositions, on composers. This is our worst fault, this is the disease which eats up the creative impulse in struggling artists. Why should a composer write works when he knows beforehand that they will not be performed? Our conductors will not play them, or play them begrudgingly, unwillingly, as a painful duty, because they know that a new work seldom enhances their reputation; and the indolent audiences, unused to intelligent listening, are unwilling to hear unfamiliar, new music.

If orchestras have sinned by not training audiences to be receptive to new works, what shall we say about the total neglect of much of the finest music of the past, simply because it has not the applause appeal of the most played works? Here the fault of program makers is still more evident. Conductors wish to impress the public, they want to show how *THEY* interpret works which everyone knows. They want to be compared to other conductors. Small wonder that the average criticism or praise of conductors is so shallow. It is usually confined to how he looks, how gracefully he uses his hands, "how masterfully he commands his men," or some such nonsense. Everybody is interested in personalities or in the external trappings of a performance; hardly ever does one hear an intelligent interest in the works performed. Again the conductors are much to be blamed for this state of affairs. They want to startle, to impress, to conquer. Works played must end with a band; brasses must clash, tympanies must thunder and climaxes must be unleashed to display the fire-

works of a shortlived triumph. The very people who most condemn the antics of famous tenors or spoiled prima-donnas, in their mad desire for public applause and recognition, commit worse crimes against art than the foolish and comparatively harmless singers.

I firmly believe that, as a first and primary duty, the conductor who loves music should stand behind the composition performed, not in front of it. By this I mean that he should be a humble, sincere and modest servant to the composer; he should be as unobtrusive as possible.

The conductor's second and still more important duty should be to the continued life of creative music. It should

San Diego to Give "Coffee Cantata"

Of unusual interest to lovers of music is the announcement that the San Diego Project will present Bach's "Coffee Cantata" in San Diego's Savoy Theatre.

The "Coffee Cantata" will be conducted by Charles H. Marsh, Supervisor of the San Diego Project. The production will present the symphony orchestra, the fifty-five voice Project chorus, and several soloists from the chorus.

Unique staging, scenic effects, action and plot will be a part of the production. Bach's "Coffee Cantata" is frequently heard in concert form, but it is thought that this will mark the initial production of the work in what might be called an *operatic manner*.

consist of a constant search for new works, for young composers, for works of the past seldom or never performed. Audiences should learn to listen again, conductors should learn to be modest. The number of works of the past, great works of the past, never or seldom performed, is legion. Of Mozart we hear hardly ever more than three, Haydn seldom more than four, of Schubert only two symphonies. He wrote eight, Mozart more than twenty, Haydn possibly fifty symphonies. Mendelssohn and Schumann (and Brahms) follow next with a long list of neglected works. There are literally hundreds of compositions, symphonies (or movements of symphonies) of major and minor composers, crying for rescue from oblivion.

Of course this means research, work and study of forgotten scores for conductors; it means sacrificing of easy and stale applause. It may mean re-arranging, re-orchestrating, cutting and pruning of forgotten scores. It means work for capable musicians, but it would mean bringing to light beautiful music, it would be the work of people loving music. What of it, if a work does not end with trombones and trumpets braying a climax?

The Federal Music Projects are especially fortunate in one respect: they have copyists available who can be of great assistance in preparing manuscripts and scores for concerts. It is up to the musicianship of conductors to do the rest: Revive the stale and unprofitable orchestral concert life from its lethargy! Serve the composer, serve the composition, serve music! Forget about publicity, about cheap triumphs, about decayed laurels! Search unceasingly, bring to light beautiful music, new and old. The great masterpieces will not suffer, they will be played again and again anyway; they will sound fresher and more beautiful if they are not overplayed. Serve music, not yourselves! This is a grand task for the musicians on the Federal Music Project.

Three Composers Among San Francisco Supervisors

Three Supervisors of the San Francisco District Federal Music Project should be singled out for their work as composers.

Ernst Bacon, San Francisco District Supervisor, having completed a suite for orchestra "Country Roads — unpaved," which was performed successfully by the Los Angeles Federal Music Project Orchestra as well as by the San Francisco Federal Music Project Symphony Orchestra, and a Cantata based on the Book of Ecclesiastes, has more recently completed a musical work for the stage in collaboration with Raisch Stoll, Dance Band Supervisor of the San Francisco Project, and Phil Mathias. This work is expected to be ready for production early in January.

Raisch Stoll has written profusely within this last six months for his own Dance Orchestra, and some of his own compositions were performed successfully for WPA officials during July, on the occasion of the visit to San Francisco of Robert H. Hinckley, WPA Field Representative.

Frederick Preston Search, Supervisor of the Band Unit and bandmaster, completed a very interesting overture based on a dramatic episode from the life of McKorkle, a brave and poetic legendary adventurer of the '49 days in California. This work was given its premier performance in August by the Oakland Federal Music Project Symphony Orchestra under Gastone Usigli's baton.

Another recent work of Frederick Preston Search is an "American Rhapsody" in four movements, which was performed for the first time by the San Francisco WPA Orchestra last season. In addition to these compositions, Mr.

Search is constantly writing new works for the Band which he is conducting. He has completed two string quartets and is now at work on a Symphonic Scherzo.

Ben Bauer, Assistant Conductor, had his first thrill as a composer when his pianoforte concerto was given a preliminary reading by the San Francisco Symphony Orchestra a few weeks ago with Douglas Thompson, Federal Music Project pianist playing the piano part. The work was found interesting by the members of the Orchestra who discussed its orchestration and musical value quite freely with the young composer. As a result of this reading and open musical forum, Mr. Bauer is rewriting this pianoforte concerto into symphonic form.

Toma Yagodka, pianist and teacher on the San Francisco Project, has just completed a sonata for piano and orchestra.

This work is shorter than the usual piano concerto. Mr. Yagodka feels that many pianoforte concertos are spoiled by their excessive length and many repetitions of the same material. This work is unusually interesting in that it is shaped after the sonata pattern. The composer has attempted to avoid breaks between the movements so that the work may flow continuously from beginning to end.

When asked if his work was modern, the composer smiled and replied: "It is a modern work, indeed. I only wrote it this summer." And he added in a serious mood, "I hope, however, that it may be as nearly as possible as modern as the music of Bach, Mozart, Beethoven, and Brahms!"

San Mateo Plays Works of Search

A program composed of the works of Frederick Preston Search was recently presented by the San Mateo Project, under the direction of Arthur Gunderson.

Mr. Search, Assistant Supervisor under Ernst Bacon of the San Francisco Project, is an American composer who has achieved considerable recognition for his chamber music. His "Sextette in

F Minor" won the chamber music contest of the Society for the Publicizing of American Music, in New York, two years ago. The first presentation of this work in California was conducted by Mr. Gunderson.

Mr. Search's Sextette heard on this program was also given its premiere performance. This work is dedicated to Mrs. Elizabeth Sprague Coolidge. Sixteen musicians took part.

Last week the concert orchestra presented Mr. Search as guest soloist, playing his Concerto for Cello in A Minor.

Vath Heads New Bakersfield Unit

The establishment of a Federal Music Project in Bakersfield was announced this week by the State Office. Lloyd C. Vath, who formerly organized and conducted a band in Bakersfield under the cooperative system, has been appointed Acting Supervisor.

When plans are completed, thirty-five musicians will find employment on this new project. Two auditions have already been held. At the time of going to press, approximately fifteen people have been assigned.

With the opening of district headquarters in Bakersfield, this gives the State of California sixteen Music Projects, employing more than three thousand people.

Carmel's Tipica Group Ends Tour

The Tipica Orchestra of the Federal Music Project at Carmel, with Manuel Serrano, director, was on tour most of October. Dressed in colors of the Mexican and Spanish flags, the fourteen members of the Unit gave concerts in Castroville, Elkhorn, Alisal, Chular, Gonzales, Soledad and Greenfield, towns ranging in distance twenty-two to sixty miles from Carmel.

The Tipicas, playing, singing, and dancing, enchanted the children of these Districts, who with their parents came from far and near to the concerts. Hunger for music was particularly noticeable in the smaller and more remote sections.

As the school curriculum at that time included early California history and a study of the Spanish background of the State, the programs were of timely interest. The large percentage of Spanish and Mexican descent added enthusiasm and color to the audiences.

WPA MELODY FOR

20,000,000



*From the Literary Digest, September 19th, 1936.
Copyright, 1936, by Funk and Wagnalls Company,
New York.*

Dramatic proof of America's reawakening to music is not as stunning in the box-office records of commercial concert orchestras as in the attendance figures of the WPA Federal Music Project.

In nine months, ended June 30, last, more than 20,000,000 persons attended the government concerts. To make music for them, 15,000 musicians and experts in musical art were employed.

When the project neared its end last June, public clamor was such that executives arranged to continue it three more months. On October 1, another extension will be made.

Curiously, the clamor for more did not arise from the 15,000 music-makers who otherwise would have been unemployed, their horns untootled.

Between March 31 and June 30, no fewer than 700 left the project's rolls, returned to private employment. Others have followed them since. Some are teaching, some are in the reorganized commercial orchestras, others have been invited to join collegiate music schools.

ON ROLLS

Most of the 15,000 were on relief rolls. The Government determined to give them work-relief in an effort to keep their skill alive. It was realized that their musicianship would suffer unless they had opportunity for practice and work.

Within a few weeks, from Coast to Coast, there were enrolled instrumentalists, vocalists, composers, teachers, copyists, arrangers, librarians, tuners and instrument repairers.

Skill had deteriorated rapidly. It was

found that many able musicians were swinging picks and shovels in labor projects, their hands toughening and all but losing their essential sensitivity. Quickly, they were put into rehearsal halls, their skill restored by practice.

Weeks of unemployment and ditch-digging had done more than destroy skill. It had destroyed morale. Thousands were signed up only after persuasion. They believed they were failures asked to fiddle for their food. They felt themselves adrift from the main current of society. Many bluntly forecast the project would be of no musical or artistic importance.

MORALE UP

When winter ended and scores began going out to new jobs, when they realized they had played before 20,000,000 eager music lovers, morale shot up.

Most of the concerts were of exceptional merit. Distinguished conductors volunteered their services to the music project. Leopold Stokowski, Frederick Stock, Hans Kindler, William van Hoogstraten, Henry Hadley and others asked permission to conduct the men.

Soon after the orchestral groups were arranged, the project began to widen. Fifteen chamber-music ensembles were formed. Eighty-one dance, theater and novelty orchestras were sent out. There were thirty-eight choruses, quartets and vocal ensembles.

Teachers were put to work on 141 neighborhood instruction projects. Composers had their own work; copyists, arrangers, librarians and binders took part in twenty-four projects.

In Greater New York, teachers gave free instruction to 2,399,446 students, cut off from music by the depression.

NO HOOKY

Teachers, themselves discouraged at first, were amazed by the enrollment, then by attendance figures. More than 80 per cent of the students were scrupulously regular in classes.

"Many good people are saddened when Government assumes control of art," Samuel Chotzinoff, music critic, wrote in the New York Post. "These sensitive citizens fear bureaucracy, red tape, incompetence, ignorance, favoritism and all the other unhappy aspects of governmental lordship.

"In Europe, where opera is often subsidized by municipalities, there is said to be a great deal of wire-pulling . . . Perhaps, when our own Government will have been interested in music for a hundred years or so, we shall have reason to deplore its competitive selection. But, so far, the Federal Music Project of the WPA has done noble work for music in America. In fact, its labors in the cause of creative music are unique. Never before has there been so wholesale an exposure of a nation's creative sources."

MORE MUSIC

Recording the work of the Composers' Forum-Laboratory, Mr. Chotzinoff showed that nine months of concerts had divulged the compositions of Roy Harris, Isadore Freed, Virgil Thomson, Solomon Pimsleur, Goodard Lieberson, Daniel Gregory Mason, Henry Cowell.

This winter: 20,000,000 expect music.

"All Nations" To Take Bow In S. F.

On November 17th the San Francisco project will present the first of a series of symphony concerts dedicated to the people of various nations living in San Francisco. The first of these will be presented at the Veteran's Auditorium and will be devoted entirely to French music. This concert is being sponsored by the San Francisco chapter of the Alliance Francaise.

Ernst Bacon and Giulio Silva will share direction in the program, which will feature the symphony orchestra, chorus and soloists.

Several hundred seats have been reserved by the Alliance Francaise for its members and friends, the balance of the house being available to the general public.

It is planned to follow this concert with presentations dedicated to Spanish and Italian peoples in San Francisco.

DID YOU KNOW?

That the San Jose City Council has given the Civic Auditorium free of charge to the Federal Music Project for Symphony and Chamber Music Concerts?

That Gastone Usigli, Oakland Supervisor, was presented with a gold medal inscribed to him and honoring him upon the occasion of his direction of the "Meistersinger" in the Philharmonic Theatre of Verona, Italy?

That Charles O. Breach, librarian and arranger for the Federal Music Project in San Diego, is really Sir Charles O. Breach, being the only son of the third son of Lord Ashburnham, Sussex, England? At the age of 14, Sir Charles O. Breach ran away to Canada, joined the "Canadian Voyagers," subsequently saw service in Egypt, and became personal bugler to Lord Beresford. Sir Charles's Drummond immortalized young Breach as "the little bugler who went toot, toot, toot," in his historical literary composition, "On The Nile."

That Lenel Shuck, Director of Music in Fresno Public Schools, with the approval of Mr. Hubbard, Superintendent of Schools, will use the orchestra of the Fresno Project in the public school system for work in music appreciation classes this winter?

"Faust" Scheduled For San Bernardino

Plans have been completed for the production of Gounod's "Faust" by the San Bernardino Project on December 9th.

The production will be under the general direction of Julia Robinson and Warren Lewis.

Vernon Robinson, Supervisor of the San Bernardino Project, and Tord Benner will alternate in conducting the opera.

Two performances will be given in San Bernardino, after which the production may be taken to San Diego and other cities in Southern California.

The entire cast had not been definitely selected at the time the Baton went to press, but it is known that Ruth La Gourgue will sing "Marguerite." The part of "Martha" will be taken by Beatrix Mayo, who appeared recently with the San Bernardino Symphony Orchestra as guest soloist.

Orchestra Opens New Sac. Center

The Clunie Memorial Auditorium, built through the co-operation of the WPA, and recently presented to the city of Sacramento, was officially opened last week by the Federal Music Project Symphony Orchestra of that city. Leslie Hodge conducted the orchestra in a program which included: Haydn's Second Symphony, Brahms' Hungarian Dances, numbers five and six, Der Freischutz Overture by von Weber and other numbers.

The Clunie Memorial Auditorium is part of a beautiful recreational center in Sacramento, and this concert by the Federal Music Project Symphony Orchestra was the first musical event given there.

Roderick White To Play in S. B.

Roderick White, Internationally known concert violinist, is scheduled to appear as soloist with the Santa Barbara Federal Music Project orchestra in the November concert, playing the Mozart Concerto in E Flat for violin and orchestra. Antoni van der Voort, director of the project, will conduct the accompaniment.

Mr. White was a student of the late Leopold Auer, and is regarded as that master's foremost American protege. For the past few years he has made his home in Santa Barbara, taking a prominent part in the musical activity of the community. He recently returned from a four-month concert tour through several eastern states.

Project Worker Is Helped By President

A few months ago a reporter on a Stockton, California newspaper said "The amazing thing about this whole set-up is that President Roosevelt could reach out to Stockton, California, and supply unemployed musicians with a living wage, and at the same time promote the culture of a nation."

An interesting news item has just come to light in the Los Angeles Project which may prove even more amazing, not only to the Stockton reporter, but to others who appreciate what the Federal Music Project is doing. Two years ago President Roosevelt heard of a promising young singer who needed coaching, but who was unable to pay for lessons. This singer was referred by the President to the California Department of Rehabilitation, and arrangements were made for him to receive two free vocal lessons each week from Madame Rosa St. Embers of Hollywood.

The singer's name is James J. Lampiasi. He is now a member of the Cappella Choir of the Los Angeles Music Project. A few weeks ago Mr. Lampiasi, in appreciation of the President's personal efforts, made two recordings and sent them to the White House. A very kind reply from Mr. Roosevelt's White House secretary was immediately forthcoming.

Usigli's Work "Humanitas" Presented in Oakland

Gastone Usigli, Supervisor of the Oakland Federal Music Project, who, to quote the Oakland Tribune, "Is one of the most distinguished of American composers writing in the larger forms," conducted his new symphonic poem, "Humanitas," in Oakland recently.

Regarding the work Mr. Usigli said, "This work is composed in accordance with my artistic creed that no particular composition should arouse specific emotions. The composer can only indicate or hint his source of inspiration.

"The broad title, 'Humanitas' may be translated variously. In this case it indicates the inevitable vicissitudes of man; in that mankind reaches divine exaltation and accomplishment, contrasted with deplorable weakness.

"In the beginning the main theme is presented pianissimo, growing in sonority and complexity until it reaches a prayer-like Hosannah. After the leading theme has been so triumphantly introduced a broader rhythmic treatment is entrusted to the basses, and a shorter, sharper treatment to the woodwinds. Two more themes are introduced, which are thenceforth treated in counterpoint.

"Following an episode of epic character suggesting the last judgment, the great orchestral sonority subsides to a pianissimo episode, which comes to a definite end in the original E minor key. A code of eight bars is here attached, leading throughout an unexpected crescendo to a triumphant conclusion in E Major, thus reaffirming certainty and victory.

"To summarize, although the entire work is an impression of world struggle, the logic of the composition is entirely musical."

In regard to its presentation, Harle Jervis, State Director, after attending the concert, stated, "Humanitas" is an interesting and difficult work, and was

excellently performed by the orchestra. I would like to have Mr. Usigli play it in Los Angeles."

Usigli is scheduled to conduct in Los Angeles, November 18th.

CALIFORNIA SUPERVISORS

Below is a list of supervisors for all districts in California. To obtain information about Federal Music Project activities, contact your nearest district office.

SACRAMENTO

Phyllis Ashmun
Leslie Hodge
2223 Y Street

STOCKTON

Grattan Guerin
110 N. Hunter St.

FRESNO

Jacques Neill
1851 Fulton St.

SAN BERNARDINO

Vernon C. Robinson
580 6th St.

SAN RAFAEL

Erich Weiler
231 San Rafael Ave.

SAN FRANCISCO

Ernst Bacon
678 Turk St.

OAKLAND

Gastone Usigli
1608 Webster St.

SAN JOSE

Joseph Cizkovsky
261 N. Second St.

SAN MATEO

Arthur Gunderson
Elsworth & Tilton Sts.

SANTA BARBARA

Antoni van der Voort
Cabrillo Bathhouse

CARMEL

Dene Denny
LOS ANGELES

Loren S. Greene
635 So. Manhattan Pl.

SAN DIEGO

Chas. H. Marsh
Room 16, Broadway Pier

SANTA ANA

Leon Eckles
306½ E. 4th St.

ESCONDIDO

Lynn Stoddard
2nd & Quince Sts.

BAKERSFIELD

Lloyd C. Vath

INTER-EXCHANGE LIBRARY ACTIVE

The California Federal Music Project Inter-exchange Library, established in Los Angeles in June, has been the scene of considerable increased activity the past few weeks.

Besides supplying symphony conductors in all state projects with parts and scores for their groups, the library, which is under Cecil S. Copping, has more recently created arrangements and furnished scores and parts for the Los Angeles production of the "Mikado," which opened in Los Angeles on November 7th, "Isle of Coo Coo" and other contemplated operettas, as well as orchestral scores and choral arrangements for the Los Angeles grand opera production "Traviata."

"Take Your Choice" Opening In S. F.

The musical play, "Take Your Choice," will open in Columbia Theatre in San Francisco, November 24th. It was written and composed collectively by Ernst Bacon, composer, pianist, conductor; Phil Mathias, formerly director of the Pine Street Players, producer, playwright and actor; and Riasch Stoll, a composer of lyrics, and director of the Federal Music Project dance orchestra.

The play is a collection of stage and musical cartoons. Political, social, religious and intellectual extremists are taken for a wild musical and pictorial ride. "Take your Choice" makes fun of all the high pressure salesmen, of art, church and politics,—in rhyme and rhythm.

There are eight principles in the cast, and a chorus of thirty. A fifty-piece orchestra, composed of a thirty-five-piece symphony and a twelve-piece swing band, plays a major part in the production.

That "The Gondoliers" is one of Gilbert and Sullivan's masterpieces, we were convinced after the splendid performance by the Federal Opera unit at the Savoy Theatre.

Staged under the direction of William G. Stewart, with the orchestra under Julius Leib doing consistently good work, and the splendid chorus trained by Charles H. Marsh, perfection in ensemble resulted. Capacity audiences enjoyed every moment of the music, color and rhythm.

Sally Brown Moody,
San Diego Union."

Fresno Professor Active In Project

Mr. A. G. Waldberg, head of the Fresno State College Music Department, has evidenced considerable interest in the activities of the Fresno project.

Mr. Waldberg, who has taught at Fresno State since the college was founded, is well known to coast musicians, and is an active member of the Fresno Federal Music Project Advisory Board.

SHARPS AND FLATS

WE QUOTE . . .

Harold Bauer once remarked, "I remember once Hans Richter asked me to play Liszt's 'Todtentanz' at a concert in London. When I saw the program, I discovered to my surprise that it was followed immediately by 'Ein Heldenleben.' I then asked Richter what he meant by placing these two rather formidable pieces in juxtaposition. 'I want to show the public,' he said 'How Strauss got it all from Liszt'."

"Perhaps the most amusing incident in my career," wrote the famous prima donna, Louisa Tetrazzini, "was that which occurred in my younger days, when my sister and myself were touring and sharing rather humble rooms. After thanking a landlady who had been more considerate and kind than most, the good lady astonished us by looking up from her wash tub and saying, with benign condescension: 'That's all right, my dears, I'm always good to musicians, for I never know what my own children may come to.'"

What's the use of making so much fuss over Caruso, an Arkansas newspaper once very frankly asked, and added: "Walter Johnson, the great pitcher wants \$20,000 a year, the little sum of \$600 for each game. But some people are howling terribly about it, while Caruso, the Italian singer, gets about \$3,000 a night for standing on the stage and screeching so no one but her own race knows what she says."

A well-known San Francisco string quartet, a few years ago, decided to play a joke on the audience, at a concert given at the Musicians' Club in that city.

They announced a new number by one of the well-known "modern" composers, and having worked out their stops and the rudiments beforehand, the quartet improvised the entire first movement.

A thunderous applause greeted the conclusion of their efforts. And no one was the wiser until it was explained later!

"No audience smothered in jewels, furs, and corsages ever got more genuine pleasure from an opera than this one got from 'Traviata.' The enthusiasm could leave no doubt in anyone's mind that the Federal Music Project should plan other operas and should strive to make popular-priced opera for the masses a permanent institution.

M. G. S.,

Hollywood Citizen-News."

"A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul."

—Goethe.

"Regarding Gastone Usigli's new composition, 'Humanitas,' the music expresses itself clearly, and as played by the Federal Music Project orchestra last night, won an instant response that found expression in the spontaneous and prolonged applause. It was an ovation for Usigli and his orchestra.

"It is not possible that music of such magnitude should be for long unknown. We look for its speedy recognition.

Charles Poore,
Oakland Tribune."

European nations with economic standards much lower than ours subsidize the great orchestras of their respective cities. They are mindful of the educational as well as the moral value of good music. The Federal Music Project may be a movement for subsidized art and music. If so, a minister of fine arts in the national cabinet is in the offing, and we may anticipate more of what we heard last evening, (San Francisco project playing in Stockton) for the sake of art and living music.

Shantos Ballestrasse,
Stockton "Independent"

"Excellent Music, superb dancing and a real ovation by the audience opened San Bernardino's winter concert season at the senior high school auditorium last night.

Director Vernon Robinson's Federal Symphony orchestra displayed finished technique . . . few artists appearing in San Bernardino have received such applause as did Brahms van den Berg. . . .

. . . The orchestra received several curtain calls at the conclusion.

San Bernardino Sun."

FEDERAL
MUSIC PROJECT
OF CALIFORNIA

WORKS
PROGRESS
ADMINISTRATION

THE BATON

DECEMBER

1936

Merry » » »

« Christmas



DR. NIKOLAI SOKOLOFF, National Director
DR. BRUNO DAVID USSHER, Assistant to National Director

HARRY HOPKINS, National Administrator
ELLEN S. WOODWARD, Assistant Administrator

Vol. I

December, 1936

No. 6

THE CONDUCTOR'S STAND

By
HARLE JERVIS
State Director

The California Music Projects are ready for a New Year. We must admit that we have enjoyed many benefits in the year 1936, and may certainly be proud of what we have already accomplished.

A recent reorganization of the Federal Music Project has necessitated the elimination of a certain number of musicians. Even if some important instruments and voices have been removed and the groups curtailed, still there is plenty to work with and much that can be done.

I consider this present reduction a challenge—a challenge to the ingenuity and musicianship of every person on the Federal Music Project. Let us look forward and see what can be accomplished. What is the most we can do with what we have? How can we utilize to the utmost every instrument and every voice? What type of program should be given, and what music can be best presented? How can your project be readjusted without injuring the quality of your programs? These are the questions that every conductor and musician must answer, if the high standard of our program is to be maintained. Quantity may be curtailed, but quality must be preserved.

THE BATON

RAY P. DAVIS
Editor

Beaux Arts Building
Los Angeles, Calif.

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The responsibility on each musician is doubled now. He must contribute twice as much in the quality of his work as heretofore.

We can still play good music, give good concerts. Perhaps the programs will not be so elaborate, but they can be interesting and well done.

The people in every community want good music. We have taught them to expect it, and it is our responsibility not to disappoint them. Missing instruments will be no excuse for bad music.

We have a job ahead of us— one that requires resourcefulness and originality, and hard work. I am eager to see what we can do now. There is no reason why we cannot give as fine a music program to the California public in the next year as we have given in the past.

It is not difficult to make good music with perfect equipment. But it is an accomplishment to make good music in spite of obstacles. That is the challenge. And there is not a musician on the Project who cannot meet it.

The splendid work that has been done by every member of the California Music Project in the year just past gives me confidence in the results of our efforts in the year to come. I wish to thank you all, and hope that every joy of this Christmas Season may be yours.

This magazine was printed through the courtesy of a private organization which contributed its equipment for the furtherance of Federal Music Project activities.

THE SALVATION OF AMERICAN COMPOSERS

By Frank Colby

Are the Federal Music Project Symphony Orchestras to be the salvation of the American Composers? Perhaps. On the whole, for these many years past this forgotten man, or nearly forgotten man,—or shall one say hardly-yet-found man—has looked quite in vain for substantial recognition from our major Symphony Orchestras. Once in a while he strays on to one of the latter's programs. A lone stranger surrounded by Europeans. That is, he may do this if he be sufficiently dissonant or atonal to appear as original in the eyes—or ears—of our European-trained conductors.

This by no means is to speak disparagingly of conductors born, bred and trained abroad. Admittedly there are no better in the world. Their musical ability is unquestioned; their knowledge of old and new orchestral literature, European, is thoroughly comprehensive. American musical literature, however, appears as a never opened book to them. If this statement is doubted scan the programs of European concerts and add up the number of American composers who are represented there.

One will find German works on programs in Germany, an abundance of French music on programs in France, a multiplicity of Italian compositions on programs in Italy, and a good representation of British creative work on programs in England. But in America one finds American compositions conspicuous by their absence on major American Orchestra programs. The writer hears this disputed; he hears that this

Mr. Colby is a well-known organist and composer, and for twenty-five years has been editor and publisher of The Pacific Coast Musician.

orchestra and that frequently DOES play American music. Granted, but the representation is decidedly small.

One has no quarrel with a good representation of the classics on our symphony programs. But there really is such a thing as too much music of this order and there are conductors who insist on overdoing this phase. Is it because it is so much easier for them to perform over and over again the works they are familiar with than to take the necessary time to learn new scores? What conductors worthy of the name do not thoroughly know their Mozart, Haydn, Beethoven, Brahms, Strauss and the like? Why should they come to America and not familiarize themselves with American works? Why do they not more frequently play Chadwick, Foote, MacDowell, Hadley, Borowski, Sowerby, Carpenter and Hanson, to name but a few Americans? Composers of less merit who are not American find their works represented on American Symphony programs.

The Federal Music Project orchestras have been in existence hardly a year. Naturally, in the beginning they were unbalanced and their work was ragged. Today many of them are full-sized, exceptionally creditable Symphonic or-

ganizations. Attendance at the earlier free concerts was indifferent and the audiences were none too discriminating. But, today, with a small admission charge a decided improvement is apparent in the type of auditors; these now include many professional musicians and others of the more cultured sort. While the repertoires do not slight the standard works, what is particularly noticeable is the generous recognition the Federal Music Project orchestras are giving to American music. In Los Angeles, for instance, within the past year approximately thirty-five American works have been played, many of these for the first time in public. Compare this with an average of not more than one American work a year for the past three years on the programs of this city's major orchestra. It is not to be intimated that these American works performed by the Federal orchestras are all worthy of presentation by major orchestras; it is not to be intimated that more than a small part of them are worthy of such a presentation. However, the fact remains that the public performances of these thirty-five or more American orchestral compositions plus hundreds of others performed by Federal Project orchestras throughout the country, are giving encouragement to American composers as nothing else in American musical history has ever done. In a year this has given more impetus to creative orchestra work in America than a hundred years of the kind of recognition accorded American composers by the established American orchestras.

THE ORIGIN OF CHRISTMAS CAROLS

By Dr. Paul Rinaudo De Ville

Every Carol sung in the world had its origin in the rustic songs of peasantry. The birth of Christ in a stable has permanently connected the spontaneous religious expression of the musical soul with the soul of the people from the mountains and the countryside.

Most of the Christmas Carol collections printed by popular publishers have been prepared with an eye for the school and church singer, both for group and solo singing.

In many songs used by the Folkloristic Group in Los Angeles the manger scene is the actual background. On Christmas Eve the "raison d'être" to the people of Latin and Slavic Europe is not the Christmas tree, nor stockings by the fireside, nor a visit from Santa Claus, but something equally dear to the children as well as the grown ups. It is the "creche", the "Presepio", the "Nacimiento," the "Bethlehem." All join in singing favorite Noels, and the old Carols of Nativity. In every church as in every home, the manger is the heart and center of Christmas. With the bells clanging noisily in the towers, ancient Carols joyously ring upon the midnight.

Most of these melodious Carols made and sung by olden shepherds are in the form of a personal description, and suggest a scene of shepherds on the hills, singing by the firelight. The

Dr. De Ville is Director of the Folkloristic Ensemble, a unit of the Los Angeles Federal Music Project.

folk carols are expressed in very simple language, often pictorial and colloquial, with dialogues, conversations and dramatic narrative. Sometimes they are in the form of a personal account, the speaker himself thrilled by the marvelous story he tells. Sometimes, as in the Sioux Tribal Carol used by the Los Angeles Folkloristic Group, a phrase is repeated at the end of the verses as though it were the comments of those listening.

In Scotland, Greece, Sicily, Peninsular Italy, Poland and other parts of Southern and Central Europe, as in Palestine, the Bagpipers of the Shepherd break the monotony of long, quiet hours while shepherds watch their Christmas

flocks. In our concerts in Los Angeles, we present a striking vocal imitation of the Italian "Pifferari," which recalls the first "Presepio" set up by St. Francis in an Italian hill-town in 1223. Preaching by the manger, he made the people truly feel that they had seen the Child of Bethlehem on the hay. The first phase of this ancient bagpiper Carol was used by Handel as a leading theme in his great aria, "He Shall Feed His Flock Like a Shepherd."

That folk songs and carols are becoming more and more the source of inspiration to modern composers is proved by the new compositions of the ultra-modernists. A striking example is given by a Russian composer, Alexander Vassilievich Mossolow, for instance, who wrote among other things, a Lullaby supposedly inspired by some Christmas spirit of old times. However, this work strikes out the religious theme and injects a touch of bitterness.

Even in countries that do not celebrate Christmas, the overpowerful thought of the Great Event pervades. So why not in America, whose traditions are so strongly connected with the Sign of the Cross? Let us sing the Carols of olden times in the spirit of the new and the old together, united in a beautiful ideal of brotherhood.



NOTES FROM THE NORTH

By Guy Maier

TIME: Cold "blue Monday" morning.
PLACE: Eau Claire—small city, north-
ern Wisconsin. Cold, bare hall;
freight train chugging outside.

PARTICIPANTS: Orchestra—15 men; 5
violins, 2 clarinets, 3 trombones, 2
trumpets, 1 'cello, 1 drum, and a
pianist conductor, Siegfried Vollstedt.

PROGRAM:

- (1) *Wagner, Meistersinger Overture*,
played with extraordinary
rhythm and amazing compe-
tence; arrangement by Vollstedt
who, with ease and brilliance,
supplies missing parts on piano.
- (2) *Beethoven, Second Symphony*,
with richness of tone, fidelity to
pitch, excellent phrasing.
- (3) *Selections from Carmen*, and
Caro Nome, sung beautifully by
Florence Kaiser (wife of pianist
conductor), and accompanied
sensitively by the orchestra.

FACTS OF CASE:

The reason for the popularity of this curious orchestra in Eau Claire and environs is not difficult to find. Vollstedt was for 13 years assistant conductor at the Hamburg Staat Oper. A man of the highest musical ideals, he has trained and drilled 15 musicians taken from Relief Rolls, for the most part ordinary in ability and equipment, overcoming the almost insurmountable handicaps of instrument-tuning, welding them into an excellent unit which has become so popular in its town that it plays weekly two or three times to audiences averaging 600 persons. So well have these mediocre musicians been trained by Vollstedt that, alas, he has just lost his very much needed string bass player, who formerly played entirely

Mr. Maier is assistant to Dr. Sokoloff, National Director of the Federal Music Project, and as such is in charge of twelve midwestern states.

by ear, but since, has been so well taught that he has left to take private employment in another orchestra. . .

x x x

The regional director could scarcely tear himself away, especially after an astounding performance of a Viennese waltz which could not have been bettered by any orchestra in Vienna or Budapest. This, in spite of the fact that the 5 violinists had to read from one music score! . . . After this the orchestra needed rest, whereupon the conductor sat down and played his own superb arrangement of the entire finale of Die Walkure—Wotan's Farewell and the Magic Fire music. He played this on a 40-year-old upright piano, which fairly throbbed and tingled to the unaccustomed Wagnerian sonorities. And all this in the frigid wastes of northern Wisconsin on a bleak November morning, with the freight trains chugging under the window.

x x x

The Mayor writes: "We are proud of our Federal Unit orchestra, and feel that the results obtained by Mr. Vollstedt are little short of marvelous. We are most gratified to have Mr. Vollstedt as one of our citizens, and take great pride in his accomplishments."

If we could have 100 Vollstedts playing only the best music to the audiences of our small cities and

towns, this land would burst with musical appreciation in a few years!

x x x

FURTHER NOTES ON MUSIC IN THE NORTH:

At Superior, Wisconsin (at the far end of Lake Superior), a Relief band of young men played as their opening number, the Magic Flute Overture of Mozart. They are being taught by a fine artist who has one of the rarest collections of records and scores in the world. If this isn't developing musical taste with a vengeance, show me what is!

x x x

Further along, in the Upper Peninsula of Michigan, at Iron Mountain, there is a proud band of fine musicians with a snap and enthusiasm in their manner that one rarely sees. They have proven an invaluable asset to their entire community during the dark, depressing days. Problems which would "floor" ordinary organizations are quickly solved by this Iron Mountain band. For instance, there was no provision for renting a rehearsal room, and there was no available source of music supplies in the city. What did these men do? They set up their own store where books on music, instrument cases, clarinet reeds, mouthpieces, musical supplies of all kinds, plus candy and cigarettes are sold—the profits from this going entirely to rental and maintenance of the rooms in which they rehearse. Attached to the large rehearsal room is a small office and a library. Everything about these rooms is kept in a rigidly clean condition. The floor is scrubbed daily, no cigarette stubs lie about, and the whole thing is maintained with utmost efficiency.



SIEGFRIED SLAYING THE DRAGON

FROM A BLOCKPRINT

BY

Stephen de Hospodar

(*Federal Art Project*)

CALIFORNIA MUSIC PROJECTS CELEBRATE HOLIDAY SEASON

The Holiday Season in California will be appropriately celebrated this year by the presentation of a number of outstanding symphonies, operas, and choral groups of the Federal Music Project.

Among the more prominent offerings will be an elaborate production of "Faust" by the San Bernardino Project on December 15; the light opera "H. M. S. Pinafore," scheduled to open at the Figueroa Playhouse in Los Angeles on Christmas Eve; San Diego Project's production of "Hansel and Gretel," which will begin a five day at the Savoy Theatre on Dec. 29; Bach's "Coffee Cantata," to be presented on December 14 by the same Project; Bach's "Christmas Oratorio," with five soloists, to be sung on December 20 at the Columbia Theatre in San Francisco; and this work to be performed by the San Mateo Project on December 22.

Throughout the state, many units of the Federal Music Project will combine with other units to present programs appropriate to the Holiday Season before an anticipated audience of 50,000 Californians.

Following is a resume of the activities of various California Projects for the Christmas Season:

SAN DIEGO

Two major productions are scheduled for San Diego during the Christmas Season. "Hansel and Gretel" will be given five performances commencing December 9, and Bach's seldom heard "Coffee Cantata" will be given at the Savoy Theatre on December 14. This will mark the first presentation in America of Bach's "Coffee Cantata" with costumes and scenery.

SACRAMENTO

Two symphony concerts, the first on December 15 in Woodland, and the

second on December 22 in Sacramento will feature selections in keeping with the spirit of Christmas.

STOCKTON

A Christmas program will be presented at the State Hospital at Stockton the last week in December.

SAN FRANCISCO

A major program will be given on December 20 at the Columbia Theatre, and will consist of the combined chorus and orchestra under the direction of Giulio Silva with assistance of the choral unit of the Recreation Project.

The first half of the program will contain excerpts from Bach's "Magnificat" sung by trios and the chorus, as well as by Lucy Day and Nona Campbell, soloists. The second half of the program will consist of the first and second part of Bach's "Christmas Oratorio" for which the soloists will be Anna Nettleton, Nona Campbell, Anne Meyer, Robley Lawson and Andrew Robertson.

OAKLAND

Three concerts are planned by the Oakland Project for December: December 11 in Oakland, December 15 in San Francisco, and December 16 in Berkeley. The latter program will include Corelli's "Christmas Concerto" and Humperdinck's "Dream Pantomime."

SAN JOSE

During the Christmas week, a concert sponsored by the Recreation Department will be given in the San Jose Civic Auditorium in connection with a pageant presented for the school children. This will be a Christmas "television" revue of Christmas festivities in different countries.

"Dreams of Toyland," a dance drama composed by Ethel Clark of the San Jose Project, has previously been presented in three schools, and will be repeated in the San Jose Auditorium during the Christmas Season.

SAN MATEO

The regular symphony concert of December 22 will include selections from "The Messiah," the "Christmas Oratorio" by Bach, and old French and English carols.

CARMEL

Members of the Monterey Peninsula Orchestra will assist the Carmel Project in a Holiday concert to be held December 18. The audience will join in singing Christmas carols.

LOS ANGELES

The regular weekly program on December 23 will commemorate Christmas by the presentation of Rimsky-Korsakoff's "Christmas Eve Suite." This will be the first performance of the work in Los Angeles, and will be conducted by Modest Altschuler.

Also in Los Angeles, Gilbert and Sullivan's famous operetta "H. M. S. Pinafore" will open at the Figueroa Playhouse on Christmas Eve for an extended run.

SAN BERNARDINO

A new interpretation of Gounod's "Faust" will be given two performances on December 15 and 16. A new American translation of the libretto, the use of two different Faustus to portray the two different changes in Faust's character, and the use of several mechanical devices will feature the performance.

"TAKE YOUR CHOICE"

RATED

OUTSTANDING CONTRIBUTION

"'Take Your Choice,' San Francisco's first outstanding contribution to the field of revues, scored a decided hit at the Columbia Theatre where it had its premiere under the sponsorship of the Federal Music Project."

Thus does Marjory Fisher, music critic of the San Francisco News, comment in her criticism of this play by Ernst Bacon, Phil Mathias and Raich Stoll, which opened in San Francisco last week.

Marjory Fisher continues, "'Take Your Choice' is exactly what it claims to be—a musical satire, and a grand one . . . A show has been turned out which has all the elements needed to be a theatrical hit . . . The music has splendid rhythmic, melodic, and satiric qualities . . . There are some splendid songs and instrumental interludes . . . The settings were imaginative and the stage setting excellent . . . 'Take Your Choice' leaves no choice but to see it."

This new satirical revue, which has been in rehearsal by the San Francisco Music Project for some time, concerns the adventures of Eustace Jones. Fired from McFordstein Company, Jones meets a Leftist at the bootblack stand and is pursued by him and his kind who "stand 100 per cent for the rights of man against standing up for his own rights" through a sequence of 16 scenes. He is finally awakened from a nightmare fantasia by the girl who assured him that it was not what some people said and did that was dangerous, but the persistence with which they insisted others do likewise. She reminded him that he had the right to listen to

what others had to say, but also the accompanying duty to think things out for himself.

Other San Francisco critics were equally enthusiastic in their praise of the production. Ada Hanifin writes in the San Francisco Examiner, "It was not a surprise to discover 'Take Your Choice' compounded of much of the stuff of which theatrical hits are made. It is the most ambitious creative work of local talent that has been produced in the theatre. The work is so far above anything the Work Progress Administration has given in the theatre to date, that it stands no comparison. But it holds too much promise to be passed over as merely grand entertainment."

"J. H." writes in the San Francisco Chronicle, "You may not have realized it, but San Francisco has been hoarding talent as greedily as the proverbial plutocrat who stores gold in old knotholes. A lot of that talent was liquidated Wednesday night at the Columbia Theatre, when the Federal Music Project staged a world premiere of its musical satire, 'Take Your Choice.'"

"'Take Your Choice' fairly bristles with talent. It is full of what Stoopnagle and Budd are pleased to call peachy stuff. Ernst Bacon, Phil Mathias and Raich Stoll, who all have fertile imaginations, plus a sense of humor, have put their heads together and given the town a good and gay show in two acts and sixteen peachy scenes."

"Some of the scenes in 'Take Your Choice' are delirious enough for any

first-rate Broadway revue. The show contains sharp-edged satire, clever lyrics and music that is frequently witty as well as tuneful. Under W. E. Watts' dynamic direction it moves swiftly and professionally."

All critics lavishly praised the production and the cast. Marjory Fisher says, "The players were all talented. Many of the 22 played several parts. Outstanding in every sense of the word was Arthur Cunningham, whose fine professionalism was apparent in four roles and several song hits. There should be praise too for Raymond Keast as ardent Leftist! Maudry Auther, as 'The Bluebird of Swing' in the hilarious and finely staged night club scene, was a riot! And Marta Golden as an inebriated married woman got well merited applause."

The Chronicle Reviewer praises individual characters in no uncertain terms: "Walter Lorenz as chief funnyman knows how to work himself into a comic frenzy. There should be praise too for Amerigo Frediani, amusing as Lucky McDucky, crooner; Raymond Jordon, Charles Goodwin, Joseph McKenna, and the various others who make 'Take Your Choice' an enjoyable interlude in this winter of our discontent."

State Director Harlé Jervis, after seeing the opening performance, said, "It is one of the finest productions I have seen in California. It is truly representative of the success that can be achieved when various units cooperate under intelligent supervision toward a common cause."

EDWARD MacDOWELL'S SEVENTY-FIFTH ANNIVERSARY HONORED

By Ray P. Davis

Three quarters of a century ago, while civil strife divided America into two warring factions, while brother fought brother over the slavery issue, even as Abraham Lincoln stood in the rain at Gettysburg and delivered an address that was to mold the destiny of nations and men, a child was born in the obscurity of New York City.

Proud parents, who little suspected that their bundle of Christmas joy (for he arrived on December 18) would someday stand beside the Great Emancipator in American letters, christened him Edward Alexander MacDowell.

The young Edward had a varied music education, first under Spanish-American teachers, then in Paris where Debussy was a fellow student, and later in Stuttgart, Wiesbaden, and Weimer. During the later period, he was much influenced by Joachim and Liszt.

Irony is to be noted in the fact that this genius of the piano, born almost as Lincoln was saying, "all men are created equal," had no choice but to study in Europe, and presented his most famous works for the first time before European audiences. Was this due to the general decadence of American arts during that period, or was it because Americans now look upon it from a higher artistic level? At any rate, one can find some consolation in the fact that he was eventually made Professor of Music at Columbia University.

MacDowell's works give him the highest place among American com-



posers. When other prominent composers have appeared on the American scene, critics have compared them with MacDowell.

CONDUCTOR'S SCHEDULE DECEMBER

San Diego	1st	Julius Leib
Los Angeles	2nd	James Guthrie
Laguna Beach	4th	Leon Eckles
(Santa Ana Symphony)	9th	
Los Angeles	11th	Modest Altschuler
Oakland	14th	Gastone Usgli
San Francisco	16th	Gastone Usgli
(Oakland Symphony)	23rd	
Los Angeles	30th	Richard Lert
San Bernardino		Vernon Robinson
Los Angeles		Modest Altschuler
Los Angeles		Alois Reiser
(Griselle will conduct his own composition).		

Although deeply influenced by French models and German romanticism, this American succeeded in "overcoming" to some extent, his European influence, as noted in his orchestral "Indian Suite" and his "Woodland Sketches" for the piano.

Perhaps because he was an artist, MacDowell destroyed his first eight works so that today we are left with pieces numbered from opus No. 9 to No. 62.

It is doubly fitting that we should commemorate MacDowell on his seventy-fifth birthday anniversary this month, for it also marks the first anniversary of Government sponsorship of the arts. Through this recent sponsorship, an American may study and compose in his native land with assurance of commercial and artistic recognition.

Federally sponsored orchestras throughout the nation will commemorate MacDowell's birth by presentations of his work. In California, his "Indian Suite," "To a Wild Rose," "Concert Etude," "Scott's Poem," "Woodland Sketches," "To a Water Lily" and miscellaneous numbers will be featured by various groups during the Holiday Season.

While these numbers will be played in honor of the great American composer, born during the Civil War, it is also fitting that they should mark the first anniversary of a new freedom for the American artist.



CHICAGO

The opening concert of the Illinois Symphony Orchestra, a unit of the Federal Music Project, brought to Chicago Dr. Nikolai Sokoloff as guest conductor. Dr. Sokoloff made, on this occasion, his Chicago debut at the conductor's stand. The Blackstone Theatre was practically sold out, with the musical fraternity turning out *en masse* to greet the guest conductor who had prepared a program which included as its feature the Sibelius E Minor Symphony.

Speaking of this concert the Musical Courier says, "The Finnish composer has in Sokoloff an excellent interpreter—one who brings out without unnecessary gesticulations all the beauties contained in the work. His reading was sane, forceful, poetic and dynamic in turn."

PHILADELPHIA

Dr. Nikolai Sokoloff was guest conductor with the Philadelphia Music Project's Civic Symphony Orchestra in a concert in Irvine Auditorium of the

MUSIC

University of Pennsylvania, Sunday afternoon, November 22. His program included Sibelius' "Symphony Number 1 in E Minor," and the "Minuet," by Heinz Roemheld of Hollywood.

This was the fifth of Dr. Sokoloff's guest appearances with Federal Symphony Orchestras. Other appearances were in St. Paul, Chicago, Syracuse, and Boston.

CINCINNATI

Two weeks of "H. M. S. Pinafore" on Burnett Woods Lake, through the cooperation of the Federal Music and Theatre Projects, gave over 75,000 people an opportunity to hear this opera free of charge. Musically and histrionically the opera was adjudged a success. The cast included ten principals and a chorus of 40 voices.



NATIO

New York City's Composers' Forum Laboratory presents "Requiem" given in Boston; 5,000 hear "Aida" in Miami; Philadelphia Project Symphony Orchestra; all Massachusetts Orchestra series opened by Dr. Sokoloff; "H. M. S. Pinafore" at sota Teachers' Project Institute; all Delaware Federal Music Project

DELAWARE

All of the Federal Projects are housed in one building in Wilmington. The first floor is given over to the men who make up the Survey of Historic American Buildings Project.

On the second floor are administrative offices, headquarters of the Writers' Project, and other offices.

On the third floor is a large auditorium used jointly by the Music and Theatre Projects. This floor also contains a work-shop for the wardrobe department of the Theatre Project, and administrative offices of both Projects, as well as a complete musical library where are stored the manuscripts used by the Civic Orchestra for its numerous concerts.

Through the cooperation of the Theatre and Music Projects, an evening of entertainment was recently given in the building when the Federal film "Work Pays America" was presented in connection with a concert by the Federal Civic Orchestra, and a dance with music furnished by a newly organized colored dance band unit of the Project.

NEWARK

A Brahms's Cycle, during which the four symphonies and the concerti will be heard in four concerts, was begun by the Newark Civic Symphony Orchestra, a Federal Music Project unit, on November 24. Philip Gordon will be conductor for all concerts. It was Mr. Gordon who conducted the same unit in a Beethoven Cycle last season, in which eight of Beethoven's symphonies and concerti were performed.

Following the Brahms's Cycle the Ninth Beethoven, the Choral Symphony, is being considered for performance in Newark.

ACTI

WIDE

and Tweedy, Boris Levenson, and Henry Hadley; Brahms's Newark presenting Brahms's cycle; Dr. Sokoloff conducts unite in state-wide music festival; Illinois Symphony 1,000 people in Cincinnati; Guy Maier attends Minne- housed in one Wilmington building.

LOUISIANA

Rene Solomon, State Director, is programming in the near future a suite of tunes from the Kentucky Hills for strings, which have been arranged and orchestrated by one of the Kentucky Federal Music Project members.

The Louisiana Project recently extended to the California Project an invitation to submit new compositions for performance in that state. Works submitted will become part of the permanent repertoire of the Louisiana orchestras.

FLORIDA

The grand opera unit and the combined symphony orchestras in the Florida Project have played to large audiences in Jacksonville, Tallahassee, Pensacola, Miami and Tampa during the state-wide tour, which was concluded in November. A performance of "Aida" drew an audience of 5,000 people in Miami. Plans for adding "Hansel and Gretel," "Die Toten Augen," and "The Flying Dutchman" to the operatic repertoire are now being considered by the Florida director, Dr. Clarence Carter Niece.

MINNESOTA

Bands and symphony orchestras were active in concerts in college and high school auditoriums during November, and added immeasurably to the cultural knowledge of the students.

The Teachers' Project, greatly benefited by the institute held in October, under the direction of Gabriel Fenyes, and of which Guy Maier spoke, have held over one thousand classes in band instruments, voice, piano, guitar, and other instruments. These classes have averaged 246 pupils weekly.

BOSTON

Brahms's Requiem was presented on November 21 and 22 by the Boston Project's Civic Chorus and the Federal Music Project Commonwealth Symphony Orchestra, with Solomon Braslavsky conducting. Mr. Braslavsky conducted orchestras in Brahms's adopted city of Vienna for many years.

The Composers' Forum Laboratory of the Boston Project presented the compositions of Mark Dickey on November 17. The highlight of the evening was one of Mark Dickey's songs "Ozymandias," from Shelley's poem by that name.

The next meeting of the Composers' Forum Laboratory, held on December 3, was given to the works of Robert W. Manton.

In all of the programs distributed at these Composers' Forum Laboratory concerts in Boston, as well as in New York City, a sheet of paper is inserted, which bears the heading:

PROJECT

"Please write in space below any questions you wish to ask the composer relative to his compositions. These questions will be answered from the platform immediately after the concert."

SPRINGFIELD, MASS.

A state-wide music festival was given November 18 and 19 in the Municipal Auditorium at Springfield, Massachusetts, utilizing several units of the Federal Music Project.

On November 18 the program included numbers by a massed symphonic band of 150 players, spirituals by a negro a cappella choir, and music by a modern swing band.

On November 19 a symphony orchestra of 125 players participated in a program including Cesar Franck's "Symphony in D Minor," and the cantata, "A Peace Pipe," by Frederick Converse.

TIES

FEDERAL THEATRE PROJECT

ANTICIPATES

NATIONAL THEATRE

By Bob Russell
(Editor, *The Prompter*, Federal
Theatre Magazine)



"Nobody would have dreamed a year ago—" is said again and again of the Federal Theatre Project. It is a sort of motif which accompanies each new triumph of the project. As the sensational "It Can't Happen Here" closes at the Mayan, many of the startled declarations that greeted it are forgotten. Los Angeles, and all America, now expects still more astonishing phenomena from the Federal Theatre.

They were surprised, excited, by the multiple opening in twenty cities of "It Can't Happen Here," October 27, with four units in New York, a Negro version in Seattle, and a second production in Los Angeles in Hebrew.

It was something, indeed, that "nobody would have dreamed a year ago." The Federal Theatre Project grew into great things with a grand swoop to the top. To have Sinclair Lewis, a Nobel Prize-winner, working for Federal theater, to have a play pop up in twenty-seven simultaneous openings, to have a government sponsoring a play that the public wanted to see—these were things that people only could have been dreaming about in 1935.

Now that it has run six weeks and closed, we are getting used to this new success. What 1937 holds for us may be even more startling theatre history, which will cause us to look back at this time with the same thought that we would never have dreamed it.

More and more new plays are appearing on Federal Theatre marquees. A particularly good one is "Class of '29," by two young New Yorkers, Orrie

Lashin and Milo Hastings, has just finished a three-week engagement at the Musart. Vital, pertinent to one of the great problems of our times, it was performed for large audiences.

The Hollywood Playhouse has been playing a new comedy, "Purple Is As Purple Does," with record business.

Chekov's "Uncle Vanya" opened December 10 at the Musart; "The Warrior's Husband" and "The Goose Hangs High" on December 15 at the Mayan and Mason, respectively. Stravinsky's "Petrushka" done with marionettes, is continuing a long run at the Theatre of the Magic Strings.

The Christmas season will see two novel shows calculated to appeal to widely different theatre appetites. A program of morality plays, largely choral, will catch the old-time religious spirit of the Yuletide.

For the modern, gay holiday that extends from before Christmas into the middle of January, Federal Theatre will open on Christmas Eve a rip-roaring musical show at the Mayan. It is to be

called "Revue of Reviews," with the theme drawn from aspects of magazine journalism.

Two powerful plays of the American scene very likely will be produced in January; "House of Connelly," by Paul Green, and Lynn Riggs' touching drama "Green Grow the Lilacs."

Another significant contemporary play is "Awake and Sing," which may be done by the Jewish unit of the Federal Theatre in Los Angeles.

A road show tour for "What Anne Brought Home," now in rehearsal, is expected. On the road, it will visit small California cities where the theatre has never been anything but a bird of passage.

Los Angeles' Federal Theatres may be showing, during January, any of the following plays: "Blind Alley," "Roaring Girl," "Lars Killed His Son," and "Ladies of the Jury."

Nearby San Bernardino's unit will do "The Rear Car," "Rain," and "The Cat and the Canary."

The radio unit will start 1937 with a regular schedule of presentations, including the popular "Presidents on Parade" series. Such playlets as "The Affair At Oscar's" and "The Ghost" have brought enthusiastic response from the air audience, and more like them will be written and broadcast.

1937 begins with the Federal Theatre Project prepared to surpass itself, making new history that may one day mean much in the establishment of a permanent National Theatre.

SIX THOUSAND WORKS PRODUCED BY FEDERAL ART PROJECT

*By Nelson H. Partridge, Jr.
Southern California Director,
Federal Art Project*

Evidence that we are coming of age as a nation is seen in the fact that our Government is concerning itself with the cultural life of the people. In various other countries of the world it is no unusual thing for a Minister of Fine Arts to be included among the chiefs of state. Wisdom and experience have taught these older nations that a completely developed national life calls for more than attention merely to the utilities of existence.

Without the warning influence of the arts in the daily lives of people, they are apt to feel a vague dissatisfaction. They are entitled to ask themselves the question: What is the purpose, after all, of living? Is it merely to join in the vast competition for survival, or to see who can outstrip the other in amassing wealth? Intelligent consideration of the matter points to the conclusion that we would all be happier and better off if our lives were enriched by more frequent contacts with the values offered by the arts, music, theatre, literature, painting and sculpture.

But in United States we have been apt to regard such things as luxuries to a large extent. The visual arts in particular have been surrounded with an aura of costliness which has all but cut them off completely from exerting any perceptible influence on the lives of millions of Americans.

Paradoxically, it has required a worldwide economic depression to bring the Government of the United States into the field of the arts. It was found that, along with the millions of laborers and artisans thrown out of employment by the downward trend of events, there were also thousands of talented and trained artists. The Government's action in rescuing these artists from starvation has resulted in the discovery that, for a comparatively small outlay of public money, valid art works can be obtained for the enjoyment of large numbers of people. The people are learning that art is something really to be enjoyed, rather than a penance to be endured when a rainy Sunday afternoon suggests dragging the children off for a

tour of the art museum for the good of their souls.

Encouraged by the nation-wide success of the Public Works of Art Project which flourished in 1933 and 1934, the Works Progress Administration continued and enlarged the Government art program by launching the Federal Art Project in the fall of 1935— By its provisions, thousands of artists were taken from the relief rolls and given employment at wages ranging in California from \$77 to \$94 a month.

It is now a little more than a year since the Federal Art Project began operations in southern California. In the space of time, more than four hundred artists and craftsmen have been employed. The largest number at any one time was 310, during the winter months of 1936. Some 250 are on the payrolls at the present time, and this number will be reduced to 210 by December 15th. The distribution of the 250 now employed is as follows: Los Angeles, 187; San Diego, 40; Santa Barbara, 12; Riverside and San Bernardino, 11.

During its first year in Southern California, the Federal Art Project has produced more than six thousand works in various media. They range in size from large mural paintings and monumental sculptures down to small prints, oil paintings, wood carvings and ceramics.

All of these works are available for loan, permanent or for stated periods, to tax-supported institutions. Greatest demand for them has come from the public schools. Then follows parks, libraries, hospitals and other public buildings. The recipients of works are required to pay only nominal cost of the materials involved.

Communities which have thus acquired murals, sculptures and pictures have not been slow to pass the word along. As a result, public buildings once innocent of any trace of art influence are now blossoming forth with color on their walls and sculptures in their gardens. Architects are making increasing use of the facilities of the Federal Art Project for the embellishment

of public buildings which they have been commissioned to design.

Special activities of the Federal Art Project in southern California include the Index of American Design and the creation of exhibit material for the National Parks Museum Service. Each of these gives employment to about thirty artists, working under expert supervision.

The Index of American Design is well advanced in twenty-five states. It will comprise a series of portfolios of drawings, water colors and photographs depicting the rise and development of the decorative arts in this country from the earliest years of its settlement through the nineteenth century. Both public and private collections have been drawn upon for examples. For at least a hundred years Europe has recognized the importance of compilations such as the Index of American Design. They have been considered important as a well-spring to which works in the arts may turn for a renewed sense of total native wealth in design tradition.

The work for the National Park Service has been established for the purpose of planning and constructing exhibits for the various western national parks and monuments. A high standard has been set for this work. Maps, charts, diagrams, scale models, and sculptural work are accurate in every detail. Miniature dioramas show three-dimensional groupings of animals and people in their natural habitat settings. Scale models show forts, covered wagons, Indian habitations and many other features of early western life.

All in all, the Federal Art Project is bridging the gap between artists in need of employment on the one hand, and of public institutions desiring the talents of artists on the other. With the Government paying the artists a nominal salary, and the qualified recipients of their output defraying the cost of materials, a happy solution has been found. The artists are enabled to enjoy a degree of economic security, the public gains a priceless enrichment of spirit.

PUBLIC REALIZES IMPORTANCE OF FEDERAL WRITERS' PROJECT

*By Hugh Harlan
(District Supervisor, Los Angeles
County Federal Writers' Project)*

The Federal Writers' Projects in Los Angeles are engaged in two major activities. First is the compilation of the American Guide and its corollary for this locality, known as a Los Angeles County Guide. The Second activity is carried on by the Historical Records Survey, a subsidiary project of the Federal Writers'.

The American Guide has been aptly described as being a work to "discover America for Americans." In some respects it will resemble a Baedeker, or tourist's guide. Actually, it will go far beyond the ordinary limits of a tourist's guide. It is designed to meet the need of a comprehensive and authoritative guide to the United States. The work is to be published in five regional volumes, supplemented by individual state, city and county guides, covering the scenic, historic, cultural, recreational, aesthetic, commercial, industrial, and the agricultural activities of the nation. It is intended to serve not only the tourist, but the student author, businessman and research worker.

The Historical Records Survey represents the first attempt in the history of America to make a thorough-going survey of historical records on a national scale. Many foreign countries have long kept official records in a form readily accessible to historians. The United States heretofore has made no unified attempt to make this valuable data available to students. The value of a survey of this nature may be readily grasped when it becomes known that practically all we know of the life of William Shakespeare has come to us through the media of the official church records in Stratford, England.

An example of the material being uncovered by research workers and catalogued by them for future historical use is an original census of Los Angeles, taken in 1836, written in Spanish. This record was found in a sub-basement of the City Hall.

There are approximately 5,800 workers on the American Guide projects throughout the nation, and about 3,900 on the survey of state and local historical records, a total of nearly 9,700. In Los Angeles county 18 workers are engaged in the Historical Records Survey and 80 in the compilation of the American Guide and the Los Angeles County Guide.

The importance of the national and local guides cannot be over-stressed. Influenced by European promotional material, which has been published for over a century, American citizens go abroad to spend millions of dollars every year. They neglect equally beautiful scenery and our own important historical landmarks because they have not been brought to their attention.

The American Guide and the subsidiary local guides represent our government's first important effort to show a comprehensive picture of the American scene. One reason why Americans go abroad for sight-seeing is that the beauties and interesting sights of their own native land have not been placed before them in a manner calculated to arouse their interest and hold their attention.

Of course, all have heard of our outstanding wonders like Niagara Falls, Yellowstone Park, Yosemite Valley and the Grand Canyon, and travelers constantly visit them. The object of the

American Guide is to discover and describe, in a way to stimulate the sight-seeing instincts, worthwhile features that have not been adequately recognized, or else have been allowed to fade out of mind.

It is often remarked that many of our travelers, in passing from one point of interest to another, treat the intervening territories as total blanks. Every territory, however, is full of light and interest to the ones who know. The American Guide writers have the privilege and opportunity to fill every square foot of our soil with all the light and interest they possess by describing features which will awaken memories of travelers or satisfy their craving for the new and unusual.

The importance of this work has been quickly grasped by the public officials and private citizens through the nation. Literally thousands have proffered their aid and cooperation in compiling the authentic and informative treatise on American life. The National Guide is expected to be published and ready for distribution about January 1, 1937. The local Los Angeles Guide probably will be published later in the spring. The cost and method of distribution has not yet been determined. This is due to the fact that there are no beaten trails to follow in the compilation and publishing of the Guide. As soon as the information is available concerning the cost, and method of distribution has been determined, they will be given to the public through the daily press.

Henry G. Alsberg is national Director of the project, and James Hopper is California state Director.

CALIFORNIA MUSICAL TALENT UNCOVERED



Although the daily life of a Supervisor or Conductor of one of the Federal Music Projects is filled with supervisory and musical tasks of every description, an important one is to "discover" young hopefuls. Many supervisors in California have uncovered dormant talents, young people who have been denied the opportunity for study by their economic conditions. Singers, orchestra conductors, instrumentalists and people with a wide range of talent have been discovered in the past year. Some of these had already found their work and were on the project, others less fortunate were unemployed, or had been working in offices or stores.

In Oakland, Conductor Gastone Usigli recently presented May Robin Steiner, a young Berkeley pianist, as guest soloist with his orchestra. Her rendition of Tchaikowsky's Concerto in B Flat Minor met with enthusiasm from the press and the public. It was her first experience with a large orchestra. Mr. Usigli is also responsible for the discovery and public presentation of Mary Hughson, twenty-one years old, a cellist. Miss Hughson was given an audition as a cellist, was employed, and soon raised to principal of the cello section in his orchestra, and received much commendation when she was featured as soloist recently.

In August Mr. Usigli presented Miss Constance Lescuyere, soprano, in her Oakland debut. Many requests were received for her reappearance.

Last week Miss Lescuyere sang Chausson's "Poem of Death and the Sea" as soloist with the orchestra. This was the first performance of the Chausson work in California.

Bernard Callery, conductor of the concert orchestra at Carmel, is now studying under Mr. Usigli.

Among the many discoveries of Vernon Robinson are Eleanor Maegle and Jack Bierbaum, both violinists. Miss

Maegle appeared last summer in the Lark Ellen Bowl concert series, which was conducted by Mr. Robinson, and with the same orchestra in Riverside.

Douglas Steele, first chair horn player in the San Bernardino Project orchestra, has recently, under Mr. Robinson's tutoring, shown potentialities as a conductor. He made his debut as guest conductor on November 12th.

The trombone section of the San Bernardino orchestra brought forth Roy Benz, who has directed the brass band in several concerts and received considerable praise.

Ernst Bacon, San Francisco supervisor, discovered a conductor in his second violin section. The result of this discovery is that Ben Bauer is now assistant conductor to Ernst Bacon.

Jose Molina, assistant supervisor of the Rumba Orchestra in San Francisco, suggested that there was a principal guitarist in his orchestra too good to remain a "forgotten man." Because of this suggestion Emelio Bonsilau has given pleasure to guitar lovers in concerts of classical music written for the guitar.

In San Diego, Director Julius Leib recognized near genius in Leo Scheer. He was made first violinist with the project symphony orchestra. Later, through the co-operation of Dr. Charles Breach, Julius Leib and Anino Marielli, Mr. Scheer directed his own composition, "Los Cargadores" in the Ford Bowl last summer.

Robert Hester, an oboe player with the San Diego Orchestra, won high praise as guest soloist at the Ford Bowl concert last summer; and George Fish, clarinetist, another member of this orchestra, was featured soloist at the California International Exposition.

The Fresno Project has discovered a capable young concert singer, Marjorie Brown Williams. She previously had appeared with the Fresno State College Band. Ernest Michaelian, violinist and

student of Fresno State College is a pupil of Samuel Hungerford, acting supervisor of the Fresno Project. He was recently presented with the project orchestra.

In seeking to discover local talent, Arthur Gundersen, San Mateo supervisor, recently brought forth a young lady of rare violinistic ability, Miss Eby Burszan. She was presented as soloist with the concert orchestra on November 24th, performing Max Bruch's concerto in G. Minor.

As a result of the series of auditions being held in Los Angeles to discover young people of musical talent, Aida Mulieri, harpist, was presented as guest soloist with the Los Angeles Federal Music Project Symphony Orchestra on November 4th. The critics were generous in their praise of her work. On December 2 three more winners of the new talent auditions in Los Angeles appeared as guest soloists. Twelve-year-old Dorothy Marie Wade, violinist; Zauki Elmassian, youthful soprano; and Howard Mann, young pianist, were featured.

Stockton recently brought to light Miss Daisy Newman, who was working as librarian on the Stockton Music Project. It was found that Miss Newman was an excellent orchestra arranger. She is now making modernistic arrangements of special numbers, and of the classics for use in this project.

Miss Newman has recently been studying harmony and arranging under Clarence Buchanan, concert master of the orchestra.

The above represents only a few of the many artists discovered and being assisted in California under Federal sponsorship.

Lists from other states are equally imposing and encouraging.

Discovering and developing talent is only a part of the routine of Federal Music Project supervisors.

STRIKE UP THE BAND!



By Frederick Preston Search

(Prominent composer; Supervisor of the Concert Band unit, San Francisco Project)

Band concerts are a matter of great public importance. In the State of Iowa, bands are supported in every locality through the Iowa Band Law, which was passed about eight years ago. Likewise, in the city of Long Beach, California, many band concerts have been presented each week under the celebrated bandmaster, Herbert Clarke. The impetus to fine band music is also seen in the Goldman Band Concerts which, since 1924, have been entirely supported by the Daniel and Florence Guggenheim Foundation. Yet this particular type of music has been more or less neglected within the last few years.

As in so many musical things, however, 1936 will be remembered as the year in which band music returned to its rightful place in the life of this nation. The Federal Music Project is playing a significant part in again bringing before the public fine concert band music. The San Francisco Music Project is, at present, giving five programs every week in the various city parks. When this series of concerts was inaugurated, the listeners were few, but the audiences have been steadily increasing until now these programs are giving pleasure to many hundreds.

In addition, the Federal Music Project has brought much happiness to the bandmen themselves, inasmuch as it has given them the opportunity to again be active in their chosen profession. It is also giving courage and spirit to these musicians, many of whom have



passed through very trying and serious years.

On every program given by the San Francisco Project's band, several num-

"Coffee Cantata" Due In San Diego

Bach's "Coffee Cantata" has been announced for presentation by the San Diego Project in the Savoy Theatre of that city on December 14.

This production, which will be conducted by Charles H. Marsh, Supervisor of the San Diego Project, will present the symphony orchestra, fifty-five voice Project chorus, and several soloists.

Unique staging, scenic effects, and costumes will be used in the production for the first time in America.

Bach's "Coffee Cantata" is frequently heard in concert form, but this new interpretation, as with other "first" performances already presented and being contemplated in California, marks a milestone in the history of Government sponsored musical productions.

hers by present-day American composers are played. These include the works of John Philip Sousa, MacDowell, and Stephen Foster. Excluding these and the works of a few other composers, bands have had to play music originally written for an orchestra.

Brilliant march music, such as Sousa's "Stars and Stripes Forever," will always rank in position with the compositions of MacDowell and Foster.

Young American composers would do well to delve into the wonderful instrumentation possibilities of the concert band, since band music is so much more effective when planned for the right instrument. For instance, a violin number, even when rearranged for so similar an instrument as a viola or cello, must undergo considerable alteration, thus losing much of the composer's original intention. In fine concert bands, twenty clarinets, divided into four or more parts, have great possibilities of brilliantly executing technical passages, the clarinets taking a similar position to the violins in an orchestra.

Let the American composer not forget the concert band. With this new freedom engendered by the Federal Music Projects, there is little reason why he should not—and rightfully so—turn his attention to the needs of a concert band.

For, in the performance of brilliant march music, which is loved by the masses everywhere, concert bands will always excel.

Ernst Bacon's "Cantata"

Scores in San Francisco

In 1935 the San Francisco Municipal Chorus commissioned Ernst Bacon to compose a work to be performed by them, using for this purpose the \$200.00 scholarship annually presented to the chorus by the To Kalon Club.

On December 1 this work was given its world's premiere at the Geary Theater in San Francisco with the San Francisco Municipal Chorus, under the leadership of Dr. Hans Leschke. Soloists with the chorus were Anna Nettelmann, soprano, and Steen Sconhofs, baritone.

After the first performance of this new "Cantata", Alexander Fried, writing in the San Francisco Examiner, said, "In many of Ernst Bacon's works there are passages which suggest that he is one of the most important talents among the younger school of American composers. Such was the case once more last night in his new Cantata . . . One section, 'There Is a Generation', attains magnificent power. Another 'There Be Three Things', is inspired with a deep tenderness. Another successfully undertakes the tradition of vigorous choral polyphony. Without a doubt, Bacon's creative talent is extraordinary."

The text of Mr. Bacon's "Cantata" is a series of extracts from Ecclesiastes, Proverbs, and Genesis. In setting this text to music, the composer has, as Alfred Frankensten writes in the San Francisco Chronicle, "composed passages of melody as disarmingly lyrical as the fat-

test of puccini, which is not to say they resemble the Puccinian surge. The texture is alive with polyphony . . . turned to melodious, effectively expressive ends. In short, the Cantata calls for repetition at the earliest possible moment. It can stand frequent rehearsals. It has meat and meaning, and it confirms one's belief in Bacon as one of the outstanding Americans."

Scored for full orchestra, chorus, and soloists, this "Cantata" is one of the few works to be commissioned in San Francisco in recent years.

Mr. Bacon has won international fame as a composer. Four years ago he won the Pulitzer Prize in music. His most recent symphony "Country Roads—Unpaved" has been performed widely since its first performance in San Francisco this summer.

The entire "Cantata", with the San Francisco Municipal Chorus of 190 voices as guest artists, will be repeated at the Municipal Auditorium in Oakland on January 15 under the auspices of the Oakland Federal Music Project.

Harle Jervis, State Director, recently expressed the hope that Mr. Bacon's new "Cantata" could be performed in other parts of the state later in the season.

Dr. Leschke and Mr. Bacon plan to present the "Cantata" in 1939 at the Bay Bridge Exposition as one of the major works in concerts devoted to San Francisco composers.

geles, California, piano; Rivka Iventosch, Berkeley, California, and Alice Plumlee, Los Angeles, California, violin; Hugh Thompson, Seattle, Washington, and Bernard John Tyers, San Diego, California, voice. While not having a list of those who won scholarships at the Institute of Musical Art of the Jilliard School of Music, New York City, it is known that Ruth Krieger, Seattle, 'cellist, won a scholarship and a place on the Institute string quartet.

San Bernardino Awaits "Faust"

What is expected to be the most elaborate presentation of the California Federal Music Project for the Holiday Season will be the San Bernardino production of Gounod's "Faust," which will be given two performances in the San Bernardino Municipal Auditorium December 15th and 16th.

Throughout the opera, Director Vernon Robinson has endeavored to speed up the action, heighten the dramatic effect, and make the whole production seem more dramatically and musically reasonable to a layman audience through a new American translation of the libretto. This new interpretation eliminates the stilted language contained in the printed score. The use of two entirely different Fausts, one for the old philosopher and one for the young lover, will lend realism. This will also eliminate the obvious wig changing act, which often spoils the illusion in Act One. Further innovations include the transposition of the Soldier Scene and the Church Scene, to build up greater dramatic sequence.

The original dramatic intentions of Gounod and Goethe will be carried out, and a number of modern viewpoints and mechanical assists will be employed to bring these intentions to the audience's consciousness. The whole idea of the production will be to use a modern technique in the presentation of an established classic.

The principals of the opera, who will be taken to San Diego after the closing of the San Bernardino engagement, are: Russell Horton, "Faust"; David Englund, "Mephisto"; Ruth La Gorgue, "Marguerite"; Beatrix Mayo, "Martha"; Everton Stidham, "Valentine"; and Harold Lutz, "Siebel."

Acting as assistants to Mr. Robinson are Julia Robinson and Warren Lewis, in charge of the chorus and the dramatic technique respectively, and Brahm van den Berg in charge of the ballets.

Federal Theatres Lease Beaux Arts

An announcement recently made by Howard Miller, Assistant to the National Director of the Federal Theatre Project, is to the effect that the Beaux Arts Theatre, once famous as a radio playhouse, has been leased by the Theatre Project and will open on December 17 with the play "Le Berceau".

Juilliard Awards Are Announced

Among the sixty-five Juilliard Fellowship awards for study at the Juilliard Graduate School for season 1936-7 are the following from the Pacific West: Arthur Austin, San Diego, California, conducting; Mary Bamberry, Portland, Oregon, and Earle Voorhies, Los An-

KQW In San Jose Broadcasts Query

Within the last few weeks the Federal Music Project of San Jose, through the co-operation of radio station KOW, broadcasted to the music-loving public of San Jose the following questions, and invited concert goers to answer them:

Do people of San Jose enjoy symphony?

How many musicians feel that symphony is the highest form of music?

What is the reaction of the public toward operatic music?

What compositions do you like best?

Mr. Cizkovsky, the local supervisor, received many interesting answers. Here are extracts from some of them:

"Keep up the good music. San Jose, slow as it is to recognize the better things, will eventually wake up and attend the fine symphony concerts. We like all composers..."

"Hope the very fine symphony concerts are to continue throughout the winter. We look forward to the symphony concerts..."

"I sincerely think that more people will eventually attend when they are so worthwhile. They are really excellent and the work at the school is also very enlightening and necessary..."

"I would say from my observation that about one-fourth of San Jose enjoys symphonic music, but that number is gradually being increased due to the fine music work being done, particularly among the Junior High Schools. I am not a musician, but I do think the symphony is the highest, most completely satisfactory form of music..."

Five Groups From One In Stockton!

The Stockton Project has added several new units from regular members of the concert orchestra. These include a saxophone quartet, string quartet, old-fashioned dance orchestra, and a concert orchestra. Future plans include the assembling of a brass sextet composed of three trumpets, two trombones, and a baritone. Thus, Stockton will have five units from one.

The Stockton Project has discovered an excellent singer in Norma Bentley, their cellist, a violin soloist of merit in Josephine Miramontes, and have a well-known composer in their oboist, Hoyle Carpenter.

CALIFORNIA SUPERVISORS

Below is a list of supervisors for all districts in California. To obtain information about Federal Music Project activities, contact your nearest district office.

SACRAMENTO

Phyllis Ashmun
Leslie Hodge

STOCKTON

Grattan Guerin

FRESNO

Samuel Hungerford

SAN BERNARDINO

Vernon C. Robinson

SAN RAFAEL

Erich Weiler

SAN FRANCISCO

Ernst Bacon

OAKLAND

Gastone Usigli

SAN JOSE

Joseph Cizkovsky

SAN MATEO

Arthur Gunderson

SANTA BARBARA

Antoni van der Voort

CARMEL

Dene Denny

LOS ANGELES

Loren S. Greene

SAN DIEGO

Chas. H. Marsh

SANTA ANA

Leon Eckles

ESCONDIDO

Lynn Stoddard

TULSA

In its regular winter season, the Tulsa Symphony Orchestra will present six symphony concerts and four concerts by the Choral Group, in which Mendelssohn's "Hymn of Praise," Greig's "Olaf Trygvasson," and works by Rossini, Coleridge Taylor and Handel will be heard. There also will be programs devoted to the compositions of four Oklahomans: Robert Wolfe, Paul Wesley Thomas, Samuel Addison McReynolds and Lemuel J. Childers.

The Tulsa orchestra also will give additional concerts in various cities of the State.

Usigli, "Humanitas" Scheduled For S. F.

Gastone Usigli, Oakland Project Supervisor, will conduct the Oakland Project Symphony Orchestra in a concert at the Veteran's Auditorium in San Francisco on December 14, which will feature Usigli's new symphonic poem, "Humanitas."

Mr. Usigli's latest work was given high praise by the press and public after its first presentation in Oakland early in November.

Regarding the composition, Mr. Usigli said, "The proud title 'Humanitas' indicates the inevitable vicissitudes of man, in that mankind reaches divine exaltation and accomplishment, contrasted with deplorable weakness."

Other numbers to be played on the same program are Weber's "Euryanthe" Overture, MacDowell's "Indian Suite No. 2" (in honor of the composer's seventy-fifth anniversary), and Rachmaninoff's "Piano Concerto No. 2," with Elena Guirola Hitchcock as guest soloist.

WPA Inaugurates Radio Broadcasts

As a result of recent efforts by the Works Progress Administration, the theatre and radio have joined hands in an enterprise to foster both air entertainment and stage fare, employing professional actors and actresses who have not been absorbed by private entertainment enterprises.

These radio programs, heard weekly over the NBC network, star Fred Niblo, famous producer of the silent cinema days, as master of ceremonies. Only professionals not employed at present take part in the broadcasts, and it is hoped that this type of entertainment will stimulate a demand for vaudeville artists in theatres that do not now use such talent.

After each weekly broadcast the performers will be booked into theatres, and their place on the air will be filled by other actors from relief rolls.

"Hansel and Gretel" Christmas Offering

Along with announcements from all parts of the state concerning major productions, comes the information that the San Diego Project will present Humperdinck's "Hansel and Gretel" under the direction of Julius Leib, and with Charles Cannon as "Peter." Mr. Cannon created a sensation in San Diego and Los Angeles recently as "Koko" in the "Mikado." This opera, which has wide appeal for adults as well as children, will be given its first performance December 29 at the Savoy Theatre at San Diego, and will continue for five days.

The part of "Gertrude," the mother, will be played by Elizabeth Clarke; "Hansel" by Carmen Conger; "Gretel" by Genevieve Roberts, while Dorothy Starbird will portray the role of the "Witch." William G. Stewart is general production manager. Eugene McCoy is designer of the scenery, and the costumes will be in charge of Helen Beth Jarmuth.

Enthusiasm regarding this work has been tremendous, and it is thought that "Hansel and Gretel" will be one of the California Federal Music Project's outstanding productions this year.

1,000 PUPILS TAUGHT EACH WEEK IN L. A.

The Educational Department of the Los Angeles Project, under the supervision of Arthur M. Perry and his associate, Abbie Norton Jamison, has such an increased enrollment of students that the capacity of the building is tested to the utmost to provide sufficient class rooms. This unit is teaching more than 1000 students every week. In one week recently there were 683 class lessons given.

Free lessons are given only to the families of people on relief or those regularly engaged on the Federal Music Project. The Los Angeles "Times" recently made an investigation of this department and the result was a very commendatory and informative article in that paper, which attracted wide attention to this unit.

Music of 898 American composers has been played by WPA units since October, 1935. This list was prepared on October 19, at the request of the very important league of Composers in New York City, and discloses creative wealth that was undreamed of when the Federal Music Project came into existence.

The Editor's Fan-Fare

Questions pertaining to music or any phase of Federal Music Project activities will be answered in this department.

Communications should not exceed 100 words.

Editor:

The magazine is interesting from beginning to end, and it is very gratifying to see the spirit of cooperativeness that pervades it. The Music Project of California may well feel proud of its mouthpiece, also of its musical achievements.

Besides the news and valuable articles in The Baton, there are many ideas which any director can apply to the betterment of his project.

Thanks again for The Baton—for the Louisiana notice—and *bravo* for the spirit of cooperation you have sponsored.

Rene Salomon, State Director,
Louisiana Music Project

Editor:

I wish to thank you for the copy of The Baton.

I assure you I was very much interested in the magazine, and appreciate your consideration in sending it to me.

Congressman Byron N. Scott.

Editor:

I would like to contribute to The Baton as you suggest, but I am simply loaded up with more work than I can properly take care of as it is.

Meanwhile, I read The Baton with much interest and will look forward to the occasion when I shall have something to quote from that publication.

Olin Downes,
Music Critic,
New York Times

Editor:

The September issue of your California Federal Music Project publication, The Baton, was very interesting. It most certainly gave us an opportunity to learn of the fine work you are doing out there.

Reginald Bonnin, State Director,
Maine Federal Music Project

Editor:

Thank you very much for your most interesting and inspiring magazine, The Baton. I feel, as Guy Maier states, that you have taken the lead from us all, not only in the publishing of The Baton, but also in the actual work you are doing on the Project there.

Your magazine is filling a real need for the Federal Music Project, as I have always felt that there should be an exchange of all interesting activities the Project is carrying on over the nation. Too few of us know what the other fellow is doing, and I am sure we could benefit greatly by an exchange of activities.

Dean Richardson, State Director,
Oklahoma Federal Music Project

Editor:

May we suggest that some of the smaller projects be given encouragement in the field of musical endeavor by at least a mention of such endeavors in The Baton? We do not ask for repeated mentions.

Ethel Clark, Publicity Manager,
San Jose, California, Project

Editor:

Since there is a Federal Project in Washington working on recording music, why not have all music played on programs recorded and then send each score and orchestration material to the different project orchestras to be performed? Good phonograph records of compositions would enable other conductors to know the interpretation given by the composer.

Joseph Cizkovsky, Supervisor,
San Jose, California, Project

Editor:

I have been following with increasing interest The Baton, and must congratulate you upon your excellent accomplishment. If you deem advisable any cooperation on my part in the form of a few notes about Folkloristic Music, I will be extremely glad to contribute them at your request.

Dr. Paul Rinaudo De Ville,
Director Folkloristic Ensemble,
Los Angeles, California, Project

SHARPS AND FLATS

A well-known British musician proposed to give a lecture on "Schumann's Pianoforte Works," and enthusiastic amateurs did their best to beat up an audience. One of them, meeting a friend, seized the opportunity to urge him to attend the lecture, and was met by the inquiry, "Schumann's Pianoforte Works? And where may they be situated, at Leeds or Bradford?"

x x x

In the days of Lully, the famous French opera composer, life in the theatrical world was considered a wicked thing calling for penance.

One day Lully was so ill that it was thought wise to send for his confessor, as his end seemed near. "In view of your stage-life," said the priest, "I want you to do penance by sacrificing something very dear to you."

Seeing the manuscript of a new opera, just finished, he added: "Let me throw this in the fire."

Lully consented. He did not die, but soon recovered. Some time later a friend said to him, "What a pity that new opera score was destroyed."

"Oh, that's all right," retorted Lully, "I have a copy of it!"

x x x

A country visitor was doing London, and went to a well-known concert hall. He was particular to inquire the prices of seats, and the obliging attendant said, "Front seats, two shillings; back, one shilling; programs, a penny."

"Oh, well, then," blandly replied the countryman, "I'll sit on a program."

x x x

Persons annoyed by the talking of others at a concert might try the method used by a music lover in London. He wrote the following words on a piece of paper and passed it on to the culprits: "I am sorry we could not have heard more of your conversation, but the violinist has been inconsiderately making himself heard from time to time. I am sure, however, if you speak a little louder, he will understand and give way to you."

WE QUOTE . . .

"Nowhere in Europe is there anything that even compares with the Federal Music Project. Of course, we have state subsidized opera, but no country in Europe has anything to equal this. It is heartwarming to see these splendidly trained musicians performing concerts of high calibre for the public for nominal admissions, and in most cases, free of charge, as a phase of government activity."

—Erich Wolfgang Korngold.
x x x

"It was my pleasure on the occasion of a Rotary luncheon to listen to a program presented by the Federal Music Project Orchestra of Fort Worth, and I would like to compliment those of you in charge on the fine work being done by that group."

—Paul Whiteman.

x x x

"Among the many fine offerings of the Federal Music Project was a performance at the Philharmonic Auditorium of 'Traviata.' The performance gave rise to unbounded expressions of approval on the part of the sold-out house. Altogether, with Conti, one of our finest operatic conductors, and the Federal Orchestra, which was such an improvement on the usual haphazard group of players, the performance was one to give hope for a permanent civic organization."

—Mary Carr Moore.

x x x

"The writer was privileged to attend a concert recently given by the WPA Orchestra, under the direction of Leslie Hodge, at Clunie Memorial Auditorium at Sacramento.

Only praise was heard for the highly commendable rendition of the various numbers . . . The orchestra played as if inspired . . . Director Hodge is a valuable asset to Sacramento's cultural and musical life."

—James Harvey Hester.

x x x

"Usigli's use of the baton shows mature surety and resource. The orchestra responds to his interpretative ideas alertly and with discrimination, and his ideas are those of a thorough individual artist."

—Alexander Fried.

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DR. NIKOLAI SOKOLOFF, National Director
DR. BRUNO DAVID USSHER, Assistant to National Director

HARRY HOPKINS, National Administrator
ELLEN S. WOODWARD, Assistant Administrator

Vol. 2

January, 1937

No. 1

THE CONDUCTOR'S STAND

By
HARLE JERVIS
State Director



I have been wondering if musicians working on the Federal Music Project actually realize the importance of each day's rehearsal and of each concert given.

The Government has said, "You are a professional musician without a job. We will create a Music Project in the Works Progress Administration so that you can practice your profession and still support yourself and your family until you find private employment." But the government has gone further than that. It has provided musicians with competent musical leaders who have made the daily work vitally interesting and constructive. These leaders have worked persistently to improve skills, and with unquestionable success. More than that, they have molded into a harmonious whole a heterogeneous group of musicians whose knowledge, training and ability were so vastly different. This has been done for over a year.

Times are better now. Musicians are finding work outside the project. Symphonic, operatic, dance and theatre groups are employing our musicians more and more. But the general economic improvement is not the only reason for outside employment of project musicians. Twenty-four hours each week of intensive work over a period of fifteen months has had a great deal to do with making

them desirable musicians. However, this concentrated work each week means even more than improving skill and obtaining an occasional outside job. It means presenting fine concerts, impressing music on public consciousness, creating a need and a demand for good music, and eventually making a permanent place for the musician in every community. The musician has been a luxury in America. He must become a necessity.

When you rehearse each day, you are just a day nearer acquiring your permanent place in the world. It is not just a job to tide you over the present. It is an opportunity to make a place for yourself in the future. Do not forget that for one second.

Whether the public will want you, whether your community will offer you a livelihood in your chosen work, depends on what you do in rehearsal today, what you offer them in concerts tomorrow, and what their response will be to your concert next week.

The Federal Music Project in California has come far in 1936, but if there is one person who considers this just a temporary job and cannot realize its significance for the future, he is merely delaying the time when serious musicians may arrive at their rightful place in American life.

THE BATON

RAY P. DAVIS
Editor
Beaux Arts Building
Los Angeles, Calif.

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This magazine was printed through the courtesy of a private organization which contributed its equipment for the furtherance of Federal Music Project activities.

NOTES FROM THE EAST



By Lee Pattison

(Regional Director for seven New England States, a member of the famous piano team, Maier and Pattison.)

The New York City Federal Music Project congratulates California for the fine appearance of its publication. New York City is now at work on one that will reach the public shortly after the New Year. We hope that it will be as attractive and pleasant to read as the "Baton."

October 30, 1936 marked the inception of our paid admission activities, and we are happy to report that our season had a very auspicious beginning. On that date we presented the first of a series of six weekly concerts devoted to the orchestral works and concertos of Johann Sebastian Bach, in the auditorium of the New School for Social Research. Announced as the first paid admission activity of the 1936-37 season, the concerts were both an artistic and financial success. More than two-thirds of the auditorium was sold out on a subscription basis within a week after the concerts were announced, and on the date of the first performance our Agent-Cashier reported that all seats had been sold for the complete series. Each program was performed before a capacity audience.

The first concert was in the nature of a reunion, for Guy Maier came from Michigan to participate with Ernest Hutcheson and myself in the performance of a two and three piano concerto, while Andre Polah, conductor of the Syracuse WPA Symphony Orchestra, directed the Bach Chamber Orchestra, a unit of 38 musicians formed expressly for the Bach Series. Other artists who appeared on the series included Remo Bolognini, Michel Nazzi, Ralph Kirkpatrick, Georges Barrere, Jacques Gordon, Chalmers Clifton



and Samuel Gardner.

Numerous requests from subscribers to the series led us to schedule a special program of Bach Christmas music on December 18. For this occasion the orchestra was supplemented by the Madrigal Singers, a mixed chorus of sixteen voices under the direction of Lehman Engel. The program again attracted a capacity audience.

Late in January we hope to open our WPA Theatre of Music. The project has leased the Gallo Theatre, and after extensive alterations we plan to open the theatre as an auditorium where a coordinated program of musical activities will be offered to the public at popular prices.

Our chamber opera group is now in rehearsal for two operatic presentations that will officially open the WPA Theatre of Music. "Romance of a Robot", a modern operatic satire in English, by Frederick Hart, one of my colleagues at Sarah Lawrence College, will be given its world premiere here, as will a new version of "La Serva Padrona" by Pergolesi.

Popular priced symphony concerts also will be resumed in New York City when the WPA Theatre of Music opens. Offered as an experiment last season, the programs met with favorable public reaction, and they will be presented as a regular phase of the WPA Theatre of Mu-

sic's activities.

Under discussion for the WPA Theatre of Music is a subscription plan to be offered to the public so that within one month a subscriber, in successive weeks, will be able to attend one chamber opera performance, one grand opera presentation, a symphony concert and a chamber music program. Supplementing this, specialized music activities will be offered as part of the subscription plan.

Amazing results are being achieved in our various educational centers, where both children and adults are receiving musical instruction under the guidance of trained teachers. Amateur orchestras, adult and children's rhythm bands, choral and operatic groups have stemmed from these WPA music center activities, giving leisure time enjoyment to thousands who otherwise would be unable to afford them.

Our free concerts draw increasingly large audiences. Throughout the city people are developing an understanding and appreciation of music. This gratifying response vindicates our oft-repeated expression that the WPA Federal Music Project is moving forward to the point where it will be accepted as the greatest single impetus this country has yet received for the foundation of a permanent musical culture.

I take this opportunity to extend to the WPA Federal Music Project units in California and in other regions of the United States wishes for a successful year—one which will find our musicians, with their skills restored or unimpaired, returned to private employment in increasingly large numbers.

DON'T PITY THE AMERICAN COMPOSER!



Tabulations recently completed by the Federal Music Project offices in Washington, D. C. carry the names of 1,351 American musicians whose compositions have been heard in public performances of the Federal Music Project units since the inception of the Project late in 1935.

These tabulations disclose a creative talent in music composition that was unsuspected when the Works Progress Administration set up the program to retain the work and skill of unemployed musicians, according to a statement made last week by Dr. Nikolai Sokoloff, National Director of the Federal Music Project.

Among these works by American composers are 16 operas, which have been performed in whole or in excerpt; 18 choral works; 5 liturgical writings; 38 symphonies, performed in their entirety or by movements; 30 concerti for solo instruments and orchestra; and 41 symphonic and tone poems.

Cantatas include Seth Bingham's "Wilderness Stone", which had its world premiere in New York City in May; Josie Holton's "Abel", recently performed in Philadelphia; and Ernst Bacon's "Cantata", performed in San Francisco last month.

In the Music Project's indexed tabulations there are more than 3,300 American compositions that either have been heard or which have been approved for public performance. Marches and descriptive pieces for bands, including suites, lead in number, but hundreds of compositions for string quartets, sinfoniettas and other chamber ensembles, art songs, vocal quartets, and piano studies are included.

While some of these composers were nationally recognized when the



Federal Music Project came into existence, a large majority found their first opportunity for performance with Federal Music units. Encouragement for the American composer has been an integral part of the Federal Music Project plan.

"An amazing wealth of creative talent has been brought to light by Federal Music activities," Dr. Sokoloff said, "and hundreds of these native compositions have had repeated performance."

"While perhaps no great numbers of these contain lasting values, the way is being cleared for native and national expression in music. The programs we have been hearing for years comprised predominantly of the works of European composers do not reflect, we should remember, the whole field of European music. They are the works that have stood the test of more than two centuries, while thousands of other compositions, when performed at all, have flourished for a few programs only."

"It is possible that the American compositions heard during the last year have discovered as many enduring works as Europe has produced in any similar period."

American composers of grand or chamber opera or opera comique, which have figured in Federal Music Project programs or performances, include: Paul Hastings Allen, Francesco De Leone, Louis Woodson Curtis, Louis Gruenberg, Homer Grunn, Frederick Hart, Victor Her-

bert, Mary Carr Moore, Otto Mueller, Frank Patterson, Alois Reiser, Ernst Toch, and Guy Bevier Williams.

Composers of choral compositions are: Ernst Bacon, Walter Damrosch, Harry Evans, Josephine Forsythe, Harvey Gaul, Percy Grainger, Mary Howe, Nat Matlin, Lazare Saminsky, William Schuman, Albert Stoessel, Wilhelm Sykes, Randall Thompson, Jacob Weinbert, and Waldo Williamson.

Writers of liturgical works include: Alan Scott Hovaness, Nicola Monti, Giulio Silva, Everett Titcomb, and Paul Wesley Thomas.

The following are listed as composers of symphonies: Stanley D. Avery, Paul Hastings Allen, Ernst Bacon, Armand Balendonck, Mrs. H. H. A. Beach, John Becker, Otto Cesana, Felix Borowski, Aaron Copland, Lemuel Childers, Jerome P. Davidson, James P. Dunn, Carl Eppert, Francis Frank, Rudolph Forst, Joseph Baum Gressett, Arthur Gutman, Henry K. Hadley, Howard Hanson, Adolph Hoffman, Edgar Stillman Kelley, Daniel Gregory Mason, John Christopher Moeller, Douglas Moore, Sigismund Stojowski, Gastone Usigli, Waldo Williamson, Robert S. Whitney, and Robert W. Wolfe.

Concertos have been written by the following: John J. Becker, Nicolai Berezowsky, Marc Blitzstein, Ernest Bloch, George F. Boyle, Clarence Bowden, Irwin Fischer, Sam Franke, Henry Hadley, Edward Burlingame Hill, Kurt Hintz, Frederick Jacobi, Hunter Johnson, Boris Koutzen, Edward MacDowell, Mary Carr Moore, Harold Morris, Alexander Mauke, George Mulfinger, Frederick Preston Search, Edward Walters and Mark Wessel.

IS GREAT MUSIC WRITTEN TO ORDER?

By Erich Weiler

(Supervisor of the Marin County
(California) Federal Music Project,
conductor of the Marin County
Chamber Ensemble, and composer.)

People have very romantic ideas about composers and their works, and there are many misconceptions about the art of composition which need correcting.

From childhood on we have looked on the highly conventionalized pictures of the great masters, most of which are as unlike to their originals as our conception of their creating masterpieces. Our sense of proportion and reality seems to suffer distortion when we gaze on these pictures of giants in flowing wigs, on these men with wavy hair, melancholy eyes, when we look on the gloomy countenance of Beethoven, or the effeminate features of Chopin or Schumann as they are represented in the traditional portraits. Too much reading of shallow literature on music, of hero-worshipping biography, of nonsensical program notes, are also apt to give us queer ideas about how great works of art are born.

Many music-lovers, in complete ignorance of the technique of composition, form vague pictures of a genius sitting in a lonely chamber, manuscript-pages strewn in wild disorder all over his room, in mysterious exaltation, waiting for the divine inspiration to descend on him, creating his music for himself alone, loathing and despising the applause of the public and the reward for his labors. . . .

No picture more misrepresents the way art-works are born. I shall attempt to give a more accurate, if less romantic description. Let me say right now that the opposite view that music is created for a market and for gain and fame, is, while not absolutely correct, much nearer to the truth than the other.



Since Wagner, it has become the fashion to believe that music cannot be written to order. Yet most of our great music was written to order. In what we call the classic period, the public was insatiable in its demands for new music, not much different from our public in its hunger for new popular song hits. How times have changed! Nothing displays this more than a comparison of present-day concert life with that of the past. Gone are the days when for each concert the man who conducted the music had to write the music as well. Bach wrote a cantata for every day of the year. Nearly every note he wrote was written to order, for every possible occasion. He sold his works as a tradesman sells his goods, or as a workman sells his labor. This may sound ugly and disappointing, but it is the truth; Bach's music never suffered from having been written to order. His art expanded, developed and grew under the most severe conditions.

Handel, Gluck, Haydn, Mozart, Schubert, Rossini, the early and some of the later Verdi, and most other classic composers wrote on demand, composed music to order. Much of Beethoven's music was written for a patron, in commission for a London Philharmonic society, a. s. o. The opera public of the past was as desirous to hear new operas as today's movie audiences are to

see new pictures, or as Elizabethan audiences wanted new plays from Elizabethan authors. People then did not incessantly ask the question, "Will it be an immortal work?" They left this to the artist who wrote for them, and often the artist never knew nor cared to know whether his great works were to become the joy of future generations. Verdi's Aida was perhaps the last masterpiece written to order. Are we right in saying that works since then are greater than those of the classic periods?

New works were written when there was a demand for them, and the artist perfected his art while he tried to supply the demands of his patron or his audience. His aim was to write beautiful music pleasing to his public. When his audiences could not appreciate his art, then it was never the result of a purposeful, conscious going beyond his time; rather was it an unconscious, natural development of his art and technique, possibly never noticed until a fickle, ungrateful public brought to him the realization that what he had thought would please was not as yet understood.

Nor is it true that all great art was always in advance of its time. Nearly all the great masters had their ample measure of success even if the uneducated public made it hard for them to "arrive", or misunderstood many of their works. Many of our masters' creations appreciated today were instantaneous hits when first performed. Shakespeare, Moliere, Cervantes, Michael Angelo, Beethoven, Mozart, Haydn, Handel, Verdi, and many other giants among artists were recognized and appreciated

Continued on Page 15



RIDE OF THE VALKYRIE

FROM A BLOCKPRINT

BY

Stephen deHospodar

(Federal Art Project)

OTHER PROJECTS

WRITERS'

By Hugh Harlan

(District Supervisor, Los Angeles County Federal Writers' Project)

The workers of the Los Angeles Federal Writers' Projects, who are engaged in compiling a Los Angeles County Guide, can usually be depended upon to bring to light unusual and interesting sidelights on local history in their research activities.

The royal romance of Mrs. Wallis Simpson and the Duke of Windsor is a case in point. Edward Othe Cresap Ord, the man who 87 years ago laid out the Los Angeles townsite and made its first map in 1849, had in George III a common grandfather with Edward VIII. The present Duke of Windsor descended from the fourth son, the Duke of Kent, father of Queen Victoria, while Ord was the grandson of George IV, the first son.

In his late teens, young Ord was sent to West Point. Tops engineer in his class at graduation, he saw service in the Mexican War. The year 1848 found him in Monterey, California.

Don Abel Stearns, Mayor of Los Angeles then, wrote to Governor Mason in Monterey: "This place is a sand flat. Nobody knows where anybody lives. You walk across lots. You cut corners. There are no streets," he wrote. "Can't you send somebody down to straighten out the town?"

When the doughty Governor Mason got the letter, near him was young Lieutenant E. O. C. Ord.

"You're an engineer," the governor said. "Here's a job for you. Go down and see what you can do."

The rest is civic history.

His work is generally known as the Ord map. For many years the royal origin of the dashing young Lieutenant, who later became a Northern general in the Civil War, more or less has been forgotten.

Thus did the history making romance of an English King focus the spotlight of interest on the history of an American city.

THEATRE



Federal Theatres of Los Angeles, established a little more than twelve months ago as a producing unit in a gigantic national set-up, is well advanced into the second year of its existence with plans active and tentative for many months to come.

January brings into four major government-operated houses legitimate stage attractions with the stamp of approval on them after long periods of preparation. Among these are a gala musical extravaganza, "Revue of Reviews", which had its Hollywood Playhouse premiere on January 9; Lynn Rigg's stark drama of the Oklahoma prairies, "Green Grow the Lilacs", which opened at the Mayan on January 6; "Ladies of the Jury", comedy due for the Mason the latter part of January; and "Help Yourself", a satirical farce by Paul Vulpis which will have a Musart staging the middle of the month.

"Revue of Reviews", first on Uncle Sam's list for the new year, is another scintillating musical along the same lively and ultry modern appeal as "Follow the Parade", government sponsored hit of the past year.

Under expert direction, such future offerings as "House of Connelly", "Crime Killed His Son", "Roaring Girl", "The Copperhead", "Crime of the Century", "Mary Lincoln", and "Lucky Sam McCarver" will soon reach the local boards, and plans are going rapidly ahead to stock government theatres with the best in show material to the middle of 1937. The forthcoming program will also include Jewish and French productions slated for Uncle Sam's "foreign drama" house, the Beaux Arts Theatre, and the marionette productions which will see release in the Theatre of the Magic Strings.

—B. McD.

ART

By Nelson H. Partridge, Jr.

(Southern California Director, Federal Art Project)

The Federal Art Project enters the new year filled with greater zest than ever. This is inspired largely by public approval of its past record, evidenced not only in art publications but in the general press as well. An example of this nation-wide response is seen in Mr. Lewis Mumford's splendid "Letter to the President on the Arts Projects of the WPA," which appeared in *The New Republic* for December 30.

"The excellence of the work done to further American art under WPA," says Mr. Mumford, "may well surprise you: indeed the most hopeful observer could hardly have predicted it. . . . The worth of the WPA arts projects has been proved: a magnificent achievement. Now is the time, not to tear down the scantling, but to build a permanent structure."

It is with increased confidence, therefore, that we begin a new year of enlarged activities and greater service to the growing number of communities which manifest a desire to share in the benefits of this program.

More frequent public exhibitions of work done by the artists of the Federal Art Project are planned for the coming year. In California alone, for example, four such exhibitions are scheduled for the month of January. Three of these are in southern California. Two of them, at the Santa Monica Woman's Club, and in the rooms of the Los Angeles Municipal Art Commission, will run throughout the month. An exhibition of lithographs will be held January 17 to 30 at Pomona College, Claremont.

A pleasant feature on the opening days of Federal Art Project exhibitions, as well as at unveilings of mural paintings and sculptures, has been the music furnished by the Federal Music Project. For this friendly cooperation our most sincere thanks.



BOSTON

In Boston, carol singing began at 7:45 o'clock Christmas Eve, with the WPA Symphonic Band and the WPA Commonwealth Chorus leading in the old songs from the Parkman bandstand on Boston Common. Throughout the afternoon and night selected singers were heard in carols at various points in the city, the municipal authorities supplying the transportation.

On December 17, the Boston Composers' Forum Laboratory presented compositions by Professor Leo Rich Lewis of the music department of Tufts College. Professor Lewis was trained at Harvard and at the Munich Conservatory.

Isaac van Grove, former conductor and stage director of the Chicago Civic Opera Company, has joined the forces of the Boston Project to direct opera. He succeeds Ernst Hoffman who, because of his success in Boston as a WPA musician, has been called to Houston, Texas, to direct that city's privately supported

MUSIC

symphony orchestra, in its present season.

To the five operas already in the Boston repertoire it is proposed to add Carmen, Pagliacci and Louis Gruenberg's Jack and the Beanstalk. Another token of the friendliness of the music leaders is shown in the fact that Mr. Gruenberg and John Erskine, author of the libretto, have cut the royalty to a very nominal fee.

KANSAS CITY, KAN.

In cooperation with the American Legion, the WPA Concert Band in Kansas City, Kansas, presented a Christmas concert and pageant for all the school children of the city in Municipal Auditorium on two evenings Christmas week, with the backing of the city authorities. The Negro Band in this city was coordinated with the national carol program on Christmas Eve



NATION

15,000 musicians from Federal Music Project the classes taught and directed by Federal Music in songs celebrating the Christmas Season. During which voices were not raised some place in America posed chiefly of children, broadcasted from more continuous, the hours had been arranged to follow West. Besides the choral festivals Christmas hundreds of regular concerts were presented in

MICHIGAN

In a dozen different districts of Grand Rapids, Michigan, the Christmas dawn was greeted by brass or woodwind quartets playing the old carols. The WPA band was divided into such groups, and these were assigned to the different sections from WPA headquarters at 5 A.M.

On Christmas Eve the Grand Rapids Orchestra sponsored with the cooperation of local civic groups, a great community Christmas sing. Earlier in Christmas week the orchestra divided into small groups to make brief appearances in the lobbies of hotels and department stores.

Jackson's WPA Orchestra, with a large civic chorus, presented "The Messiah" on December 20. On Christmas Eve it accompanied carolers assembled about the municipal Christmas tree. The WPA Orchestra in Lansing visited hospitals after appearing in the program of carols with groups of children. Early in January it participated in a performance of Haydn's "Creation". Community Christmas Eve singing in which WPA units appeared was heard in Detroit and Iron Mountain.

NEW ORLEANS

In New Orleans all of the white units of the Federal Music Project were massed into a group for carol singing on the Square facing City Hall. During the week smaller carol sings, led by the WPA Vocal Unit, took place in schools and settlements. The Negro units led the carol singing at the Milne Boys' Home on December 24 when the new auditorium of the institution was dedicated.

NEW

In New gave a pro voted to cantatas and

Three the guidance of participated tion in the York City hundred o Hall Park a mas tree too from May sing a pro same hour Federal M at the arc in Brooklyn in Queens in the Br lines admit sons where stage star, white whi

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ACTI

- W I D E

hundreds of thousands of children and adults in teachers, orchestra, band and choral leaders joined ours on Christmas Eve, there was no moment in singing of old Christmas Carols. Choruses, communities and towns. So that this singing might be as the activities spanned the country from East to "Christmas Oratorio", Handel's "Messiah", and unities.

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MISSISSIPPI

In Mississippi more than 12,000 children in the Federal Music classes rehearsed Christmas carols for more than a month. There were two state-wide carol festivals during the week, the first on December 20, and the second during the late afternoon of Christmas Eve.

The original plan calling for the major celebration on Christmas Eve had to be abandoned because of the difficulty faced in transporting children from the remoter rural areas to the various county seats. Civic groups and service clubs, boards of supervisors, aldermen and education cooperated in the festival plans, which centered in Vicksburg, Jackson and Hattiesburg.

FLORIDA

In listing the three WPA symphony orchestras, the bands and choral groups, and the students enrolled in the Music Project classes, the state director in Florida has announced that 15,000 persons took active part in the Christmas week observances. On a state-wide schedule from Pensacola to Key West these musicians and choristers were heard about municipal Christmas trees in the 4 o'clock Christmas Eve celebration when the selected carols were sung.

PHILADELPHIA

Mayor S. Davis Wilson presided at the carol festival in the courtyard of the City Hall in Philadelphia at 4:30 o'clock on Christmas Eve. More than three hundred singers were accompanied by the WPA Civic Symphony Orchestra and the WPA Concert Band.



OMAHA

Early in December the symphony concert given by the Omaha Civic Orchestra at Joslyn Memorial marked the fifth anniversary of Omaha's three million dollar art museum and the opening of the Five States' Art Exhibit. The day also marked the first anniversary of the establishment of the Federal Music Project in Omaha. Conductor Ernest Nordin, Sr. and the members of the orchestra were given a splendid ovation.

The Omaha Civic Orchestra played seventy-one engagements during December, half of which were music appreciation concerts in schools. This total does not include radio programs. Radio programs were broadcast by the Omaha Civic Orchestra and the colored dance orchestra over radio stations KOIL and WAAW.

TEXAS

Four cities in Texas participated in the Music Project's plan for

PROJECT

Christmas Eve observances. Dallas gave an elaborate celebration in the City Hall when the combined choruses from the community centers presented carols and "The Three Kings", a musical play of the Nativity. The WPA Orchestra accompanied the carolers and the cantata. In Fort Worth the Music Project joined with the Recreation Department in presenting a Christmas pageant with a chorus of seven hundred voices, and both the San Antonio and El Paso Projects were heard in special programs in community centers.

CHICAGO

In Chicago Bach's Christmas Oratorio was sung on December 20 in the Great Northern Theatre by the Illinois Philharmonic Choir, Walter Aschenbrenner, conductor, assisted by the WPA Illinois Symphony Orchestra.



T I E S

AGAIN

"THE BIGGEST MONTH"

By R. P. D.

Each month, as news comes into The Baton office regarding plans for presentations by various projects, these plans lead to the general impression that "this month will be the biggest in the California Federal Music Project."

It is highly probable that we will be condemned for the over-use of superlatives in applying the above phrase month after month, but with "Pinafore" playing to capacity houses for the third week in Los Angeles, and with the premiere of Felix Borowski's new musical, "Fernando del Nonsentsico", and "Chimes of Normandy" scheduled to follow; with "Faust" playing in several cities and "Hansel and Gretel", "Coffee Cantata", Debussy's "Blessed Damosel", Mendelssohn's "St. Paul" Oratorio in Northern California, and a number of other outstanding productions, it seems correct to say, "this will be the biggest month in the California Federal Music Project."

Major January programs throughout the state will include the San Francisco Project's presentation of Bacon's "Cantata" in Oakland on the 14th; the "St. Paul" Oratorio with the Oakland Symphony Orchestra and chorus on the 29th; San Francisco Project's Symphony Orchestra in a concert at the Jewish center in San Francisco on January 28th; the San Jose Orchestra with Joseph Cizkovsky conducting in Carmel on January 8th; a series of addi-



tional concerts to be presented on four different days in the schools of Laguna Beach, Anaheim, Huntington Beach and Fullerton, with Leon Eckles conducting; Beethoven's "Third Symphony" on January 14th in San Jose, and on January 28th the premiere performance of Edward Schneider's prize winning symphonic poem, "Crossing the Lake"; "Hansel and Gretel" on January 27th, 28th, 29th and 30th, and Bach's "Coffee Cantata" on January 8th, with several high school performances to follow. Debussy's "Blessed Damosel" and Vaughan Williams' "Benedicite" will be played in various high schools during January and February by the San Diego Project, with a Symphony scheduled for January 11th, with Julius Leib conducting, and on January 25th with Modest Altschuler conducting.

On January 8th the San Bernardino Project presented "Faust" in Redlands after successful presentations on December 15th and 16th in San Bernardino, and in San Diego on December 30th. This production will be brought to Los Angeles next

month. On January 13th Supervisor Robinson will conduct a symphony concert, with Mary Elizabeth Paine playing Schumann's "Piano Concerto", and on January 20th Karel Shultis will conduct the San Bernardino orchestra, with Mischa Gogna as cello soloist. On January 27th Mr. Robinson will conduct the third of the January symphonies, featuring Thomas Gorton, pianist, playing his own concerto.

The Santa Barbara Project will present Beethoven's First Symphony in a concert at the Minerva Club at Santa Maria on January 19th, with Irene Pavloska as guest soloist. Other January concerts are scheduled for St. Anthony's Seminary and Faulkner Memorial Gallery in Santa Barbara.

The Los Angeles Project's schedule calls for "Chimes of Normandy" to follow "Pinafore" into the Figueroa Playhouse, after which two of Felix Borowski's light operas "Fernando del Nonsentsico" and "Punchinello" will follow. These will be conducted by Jacques Samossoud. San Bernardino's production of "Faust" will follow Mr. Borowski's works.

The above is but an incomplete list of the outstanding productions for January. In addition to these, regular concerts will be given by California's sixteen projects.

Nearly two hundred regular concerts are presented each week by a variety of units throughout the state.

THE LAYMAN LISTENS

By Gastone Usigli

*(Supervisor of the Oakland Federal
Music Project, Conductor, Composer)*

I find myself at times meditating upon the measure and nature of pleasure a layman derives from music, and my speculations resolve themselves into considerable admiration for the faculty of musical perception of those who are completely ignorant of the laws of musical science.

In fact, unlike other arts, music has its own laws that cannot be apprehended from mere observation of life surrounding us.

Whereas Nature, with its manifold phenomena, furnishes clear examples and direct sources of inspiration to the poet, the painter, and to those who are enjoying their works, there is no outward experience of life to facilitate the "understanding" of a certain piece of music, or to assist us in that uncanny process by means of which the musical ideas become orderly arranged in our mind, their logical succession being subconsciously discovered.

The "beautiful" or the "horrid" that music tends to express does not exist in nature, strictly speaking.

Aristotle's aphorism that art is imitation of nature is already exploded (modern esthetics have decreed that art should not imitate Nature, but rather transform it by subjective presentation).

The most important and fecund relationship of art is with Nature, and the study of Art's essence and the solution of its manifold problems depend to a great extent upon a proper evaluation of said relationship.

This implies the preexistence of natural models for Art; but whereas Nature provides directly ample material to the inspiration of the painter or sculptor, as shown above, it does not offer any musical material proper, much less any definite or prearranged musical "system". Its manifestations limit themselves almost completely to



noise and resonance; its sounds, rarely produced, lack orderly succession and cannot be related to any musical "scale."

Nature has originally furnished to man only the organs that enable him to perceive these rudimentary sound phenomena, the faculty for finding a stimulating enjoyment in them, and the desire of reproducing them.

Man gradually developed the faculty for arranging these sounds into a musical system, based upon mathematical relations and on the universal law of order in time called rhythm, which is an extra-musical element preexistent to music and to man himself.

In the first place man had knowledge of the "harmonic principle" much earlier than music existed in him as "melodic element". This harmonic principle is implicit in every musical note, which, as every musician knows, contains the perfect chord, foundation of our harmonic system.

Only after centuries of musical practice man became aware of the affinities, attraction, or "sympathy" existing between certain superimpositions of sounds (chords) and the influence that these reactions exert upon the creation of a melody (he must have always possessed a spontaneous and intuitive perception of it).

There is an immense step between our commonplace singing in thirds and the monodic song of the ancient Greeks who, despite their learned and intricate system, did not know

other forms of "accompaniment" than the unison and the octave.

This third is indeed the revealed foundation of the harmonic sensibility of modern times.

The harmonic substratum of a melody explains and justifies the co-existence of the various strata of themes in a fugue and the immense enjoyment that a trained ear derives from it.

The principle of "unity in variety" is thus beautifully expressed in the manifold forms of sound combination, and permits to discern the single elements and to blend them into a whole abstract representation. The great value of this property peculiar to music must have been sensed by that French poet who, listening to a Bach fugue, pleaded "Do help me to combine several speeches!"

The definite melodic and rhythmic designs that every work contains (or should contain) are perceived directly through our senses while they are produced, and are later still present in our subconscious mind. As in the spoken language this depends entirely upon the faculty of committing to our memory what we have previously heard, and associating it with what we are actually hearing. However, this phenomenon is much more prodigious in the case of the complex and undetermined musical speech the material of which is so eminently abstract and mysterious to the creator himself.

We have thus arrived at some elemental conclusions already implied, namely that musical work is the more acceptable to the layman as its melodic elements are simple and symmetric and its harmonic support is built according to conventional and familiar patterns.

But how extraordinary this ever increasing faculty of grasping higher and more complex forms!

"FAUST"

-:- Scores in -:-

San Bernardino San Diego Redlands

The San Bernardino Project's presentation of Gounod's "Faust", given two performances in San Bernardino on December 15 and 16 under the baton of Tord Benner, a performance on December 30 in San Diego, Vernon Robinson conducting, and January 8 in Redlands under the baton of Mr. Robinson, has received such a tremendous ovation in Southern California that the production is being considered for performance in Los Angeles.

We will let an authoritative music critic, Ruth Taunton of the San Diego Union, tell you of the reception accorded "Faust" in San Diego.

By RUTH TAUNTON

"Since there has been a United States, there has ever been the problem of how to bring the world's great music to the people of America as it is brought to all classes in Europe. After more than 150 years, is the answer here?

"Disregarding rainy weather, scores of San Diegans last evening filled the Savoy theater to capacity for a WPA Federal Music project production of Gounod's opera 'Faust'. Furthermore, we were thrilled and we were musically edified. When it was over, we applauded our profound appreciation for Vernon Robinson, supervisor of the San Bernardino district project, and his musicians for having brought to us an evening of rare fascination.

"Robinson, conductor, brought with him his orchestra of forty-six musicians, who gave intelligent support to the singers consistently through the four acts of the opera. The libretto was sung in English—



beautiful English that was a joy to the ear and gave the lie to any and all die-hards who maintain that grand opera is spoiled in America the moment we are allowed to understand a word of what is going on.

"Ruth LaGourgue sang the role of Marguerite. There was deafening applause after her 'Jewel Song' in the second act. She deserved it. Miss LaGourgue has a fresh, youthful voice of beautiful quality. Her interpretations were artistically true throughout.

"The roles of Faust and Martha were sung by Russell Horton and Beatrix Mayo. Horton's tenor voice was equal to the demands of the part and Miss Mayo's comedy was never overdone for what is, after all, a tale of deep tragedy. There was a smoothness to her contralto voice that pleased the ear.

"An interesting member of the cast is Everton Stidham, not a member of the project, but a San Bernardino business man who cared so

much about singing the role of Valentine, Marguerite's soldier brother, that he volunteered his services—and his undoubted talent. His death scene in the third act was intensely dramatic.

"Personally, I specially enjoyed the work of Harold Lutz, who as the lover of Marguerite doesn't get very far. Other members of the cast are Carl Dewse, Brahm van den Berg, Sten Englund (who did excellent work as Mephisto), and Edwin Brown.

"Warren Lewis and Julia Robinson assisted in staging the production, which has elaborate settings and costumes. The story of the opera is familiar—an old man sells his soul to an evil tempter for the privilege of being young for a brief interval. In his rejuvenated state, he loves and brings disgrace to the young Marguerite.

"And now a word about the audience. Through the summer symphonies in Ford bowl, played by the San Diego Symphony orchestra and visiting organizations, and the concerts this winter of the WPA Federal Symphony orchestra in the Savoy, local audiences are educated to the appreciation of much that is lovely in 'Faust' and which might have otherwise been missed. Gounod's opera is not a 'scientific' musical structure—it is one of beautiful melody and the audience last night was sincerely attentive."

Questions, Answers, Recorded at Forums

Stenographic transcriptions of questions addressed to the composers whose works are performed before the audiences at the Composers' Forum Laboratories in New York and Boston, and the answers of the composers are being made as a part of the record which will be available to cultural historians and critics writing of American music brought to light by the Federal Music Project.

These questions, which follow the program, generally concern themselves with the composer's methods and mathematics, his emotional communication or esthetic persuasions. A first performance of William Schuman's Chamber Symphony was heard at the New York Forum recently, and brought this interesting exchange between the audience and the composer:

Question: Isn't your symphony more in the nature of a Fantasia of many moods?

Answer: No!

Question: Do you acknowledge the influence of any of the modernists, and, if so, which single composer has most affected your style?

Answer: I am not aware that any single composer has affected my style. I try to borrow from each equally and add what I may have to say for myself. I have no preference to whom I prefer.

Later Mr. Schuman added: "I think all music is problematical—that it states in music what the composer is striving for—and this same thing can not be translated into words, so that I can't explain it any more than that."

Young Musicians Win Chicago Appearances

Winners in the competition staged by the Federal Music Project in cooperation with the Society of American Musicians for Chicago appearances with the Illinois Symphony Orchestra have just been announced. They were selected from more than 200 young Cook County musicians by Guy Maier, Leon Sametini and Shirley Gandell, adjudicators.

Successful contestants are Maryum M. Horn, soprano; Berence Jacobsen, Bertha Ostrar and Alvis Horn, pianists, and William Faldner, violinist.

Oakland Schedules Bacon's "Cantata"

A repeat performance of Ernst Bacon's "Cantata" has been arranged for January 15 at the Oakland Auditorium, when the composer will conduct the Municipal Chorus and Federal Orchestra as guests of Gastone Usigli and the Oakland Project. Soloists again will be Anna Nettelmann, soprano, and Steen Skonhoft, baritone.

The "Cantata" (as yet unnamed) derives its text from Ecclesiastes, Genesis and Proverbs on a basic theme of man's small place under the sun, by reason of his frailty. The melodic line is carried broadly through chorales and fugues with a consistent counterpoint in the accompaniment, thoughtfully orchestrated; in the solo parts it is often dramatic, always fresh. On first hearing, critics destined the work for a place of considerable importance in the concert repertoire.

CONDUCTOR'S SCHEDULE

JANUARY		
	6th	
Los Angeles		Altschuler
	8th	
Carmel		Cizkovsky
(San Jose Orchestra)		
	11th	
San Diego		Leib
	13th	
San Bernardino		Robinson
Los Angeles		Reiser
	14th	
San Jose		Cizkovsky
Oakland		Bacon
	19th	
Santa Maria		van der Voort
(Santa Barbara Orchestra)		
	20th	
San Bernardino		Robinson
Los Angeles		Reiser
		Arnold Schoenberg
Redwood City		Gunderson
(San Mateo Orchestra)		
	25th	
San Diego		Altschuler
	26th	
Sacramento		Hodge
	27th	
San Bernardino		Robinson
Los Angeles		Benner
	28th	
San Jose		Cizkovsky
San Francisco		Bacon

Dr. Reiser Wins Another Contest

New York, Jan. 2.—Dr. Alois Reiser, Hollywood, was today awarded second prize of \$500 in a contest by the National Broadcasting Co. for the best original chamber music score.

...

By Dr. Alois Reiser
(Symphony Conductor, Los Angeles Project)

My String Quartet, for which a prize was recently presented to me by the National Broadcasting Company, was started in 1925. When the first movement was nearly completed, I lost the manuscript on the subway in New York City. Feeling very disheartened, and with only my memory to serve me, I started feverishly working the next morning. After a few hours of intensive concentration, I found I could remember most of the movement. Within twenty-four hours I had rewritten the first movement.

On account of my position at the time—I was musical director of the Strand Theatre—it took me two years to finish the other three movements.

This particular score I rewrote in 1933, for in re-reading it I found it could stand considerable improvement. When I presented it to the National Broadcasting Company for judging, it was in its present, changed form. I was greatly honored to have had my work selected for second prize out of six hundred works submitted.

I have received five prizes for my works:

First: In 1909 from the Art Society, Pittsburgh, Penn., for a string trio for violin, cello and piano.

Second: In 1916 from the First Chamber Music Festival in Pittsfield, Mass., sponsored by Mrs. Elizabeth Sprague Coolidge, for string quartet in E Minor.

Third: In 1918 from the New York Philharmonic Society for the Prelude from my grand opera "Gobi."

Fourth: In 1932 from the Hollywood Bowl Association, for Concerto for cello and orchestra.

Fifth: In 1937 from the National Broadcasting Company for String Quartet.

SAN FRANCISCO PRESENTS LOCAL ARTISTS, NEW MUSIC

Two principal aims of the Federal Music Project, the presentation of resident artists and the introduction of new music, have been fulfilled by the San Francisco unit during its first year of operation, according to a survey released recently from the office of Ernst Bacon, Supervisor.

Eighteen pianists, cellists, violinists, and players of woodwinds have been presented from within the project, as well as nineteen singers. Guest artists were: Patricia Benkman, Marcus Gordon, Elena Hitchcock, Charles Myers, Lillian Steuber, Dr. Hans Leschke, Doris Ballard, Rita Lorraine and Frances Weiner.

Six guest conductors accepted invitations to direct the symphony orchestra: Modest Altschuler, H. Arthur Brown, Albert Elkus, Richard Lert, Alois Reiser, and Frederick Preston Search.

Three different string quartets, a trio, and other groups have presented chamber music ranging from Loelliet to Prokofieff.

Under the direction of Ernst Bacon the symphony orchestra has played 107 works of 47 composers, including all the Beethoven symphonies, except the Fifth and Ninth, three Mozart concerti for piano, flute, and bassoon, and six major works of Bach including three violin concerti.

The chorus, under the direction of Giulio Silva, has presented major works: Bach's "Christmas Oratorio" and "Magnificat", Beethoven's "The Mount of Olives", Bizet's Excerpts from "Carmen", Gluck's "Orpheus", Act III, Handel's Excerpts from "The Messiah", Mendelssohn's "St Paul", Monteverdi's "Orfeo", Acts I and II, Palestrina's "Missa Brevis", Pergolesi's "Stabat Mater", Giulio Silva's "Mass of the Blessed Virgin", and Randall Thompson's "Americana".

First performances have been given to "Take Your Choice", by Bacon-Mathias-Stoll; Ernst Bacon's "Cantata" and "Country Roads, Unpaved"; Lou Harrison's two piano sonatas; "American Rhapsodie", cello concerto, and "Exhilaration", by Frederick Preston Search; Giulio Silva's "Mass of the Blessed Virgin", and "Sonata for Piano and Orchestra", by Tomo Yagodka.

Aside from the seven project members who have had their works presented in concert, ten other American composers have been represented on Federal Music Project programs in San Francisco. They are: Hoyle Carpenter, Albert Elkus, Ray Green, Howard Hanson, Lou Harrison, Robert McBride, John Harlow Mills, Alois Reiser, Randall Thompson, and Mark Wessel.

Musical "Tour" Taken By San Jose Students

"The Trip Around the World," an idea in which the music of various countries is played, has been presented in several schools near San Jose recently by the concert orchestra of that project. Leo Sullivan, assistant, conceived the idea, which was rearranged and presented by Joseph Cizkovsky, supervisor.

As many as eight schools have enthusiastically received this travelogue in one week recently. The idea was endorsed by local educators in Santa Clara, Coyote, Los Gatos, and several other towns near San Jose.

The children of these schools received a pleasant and educational entry to other countries via the world's best composers.

San Diego Presents "Hansel and Gretel"

"Hansel and Gretel" will be presented by the San Diego Project in the Savoy Theatre of that city for four performances on January 27, 28, 29 and 30. Carmen Conger and Genevieve Roberts play the roles of Hansel and Gretel respectively. Dorothy Starbird will portray the part of the Witch, while Charles Cannon and Elizabeth Clarke play the roles of Father and Mother.

The production, which is under the general direction of Julius Leib, was originally scheduled for late in December, but was changed because of the Holidays.

ONE MINUTE MUSIC LESSONS

THE ORIGIN OF THE BATON

By Zarh Bickford

(Teacher of Conducting, Los Angeles Federal Music Project)

It is impossible to state exactly when the baton was first used to conduct a musical performance, but Ludwig Spohr's Autobiography states that he produced his baton and insisted on standing in front of the London Philharmonic Society when he conducted his series of concerts in the year 1820. Prior to this time it had been the usual custom for the conductor to sit at the piano of that day, the harpsichord, playing a few notes occasionally if things went too far astray, but depending very largely on the leader (our present concert-master) to keep the players together and to set the tempo.

This innovation, apparently introduced publicly by Spohr, gradually became the popular and proper thing until Mendelssohn, in 1844, conducted a complete series of concerts and Signor Costa was made the permanent conductor of this London orchestra in 1846.

From this time on the baton has been almost universally used, Mendelssohn and von Weber having made it popular in Germany and various parts of Europe.

It was not long after this method of conducting became popular that real interpretation began to show in orchestral performances and virtuoso conductors developed, such as Berlioz, Liszt, and Wagner, all of whom excelled particularly in interpretations of their own works.

Orchestra Retains Dismissed Members

An example of the devotion WPA musicians have shown towards their work was evidenced in Richmond, Va., when a recent order, since amended, called for dropping five members of the Virginia Symphony Orchestra. The remaining members held a meeting and by vote agreed to donate one day's salary a month to retain the dismissed musicians so that the orchestra would not suffer.

IS GREAT MUSIC WRITTEN TO ORDER?

Continued from Page Five

during their lifetime, even if there were many who opposed them. What stood in their way often helped them to become great.

The gifted artist's developing into greatness grows out of the continued use of his powers; the natural growth of his technique and art is the result of his being drafted as it were by the incessant demands of his visible and invisible audience and public. He is a human being, not a demi-god, with human needs and desires, in healthy intercourse and relationship with his fellow-men. He is much more important than any performers, be they ever so gifted. The art-works of the past should never be allowed to crowd the living composers off the stage. Today, creative music has lost the incentive of immediate performance, while concerts have become musty as museums. The same two dozen symphonies, concertos and operas are reperformed with a regularity which spells death to the enjoyment of them. Concert-attending, listening to music has been transformed into a pastime of conscious and unconscious snobbery. Conductor-worship and artist-worship, the incessant bombardment from the ether, all have contributed to the decadence of creative music.

A reconstruction must be attempted, composers must again become more important than performers, compositions more necessary than performances. Symphony and opera societies should spend more of their funds on commissions to talented composers, instead of on stale concert-celebrities and conductors.

This might be a guiding line for Federal Music Projects too! Encourage the performance of new works!

Sophia Samorukova, soprano with the San Francisco Federal Music Project, sang the leading feminine role in two performances of Glinka's opera "A Life for the Tsar," presented by the Russian Music Society December 12 and January 5 at the Tivoli Theatre. This was the first time the work had been given in America.

The Editor's Fan-Fare

Questions pertaining to music or any phase of Federal Music Project activities will be answered in this department. Communications should not exceed 100 words.

Editor:

I like The Baton very much, particularly your new one. Please accept hearty congratulations from one who is herself responsible for two bulletins and knows something of the work that goes into each issue.

I find that I did not receive the first number. As I will want to keep them on file, and possibly bind them, can I get that number?

Naturally I am very much in sympathy with the Music Project, and I wish you the greatest success in your particular phase of the work.

Jessica M. Fredricks,
Music Department,
San Francisco Public Library

Editor:

I saw in "The Baton", the Works Progress Administration Music monthly, that a Mr. William G. Stewart is working on a Music Project and I, as an intimate friend of thirty-six years standing of Mr. Stewart, would ask you to be good enough to give me his address.

Thanking you in advance for your kindness, I remain

Hans S. Linne,
San Francisco, Calif.

P. S. You need not be afraid that I am a process-server or sheriff deputy—any one in the Beaux Arts Building knows me.

Editor:

I am glad to have made you laugh—a laugh is worth a dozen "mistakes", if that is the heading my comment upon the story quoted from The Baton comes under. (Mrs. Moody had referred to an article in the "Sharps and Flats" column as being "interesting, if true—and probably isn't". Authority for the quotation was forwarded to her.)

It has been my pleasure to give

space in the column under my by-line to help in my small way the work of the Federal Music Project. Personally, I am convinced that the valuable work of the Federal Music Project is directly responsible for this new era of Democracy in music—something America needs.

Sally Brown Moody,
Music Critic,
San Diego Union

Editor:

I wish to thank you most heartily for the recent issue of The Baton. I have read this magazine from cover to cover with the greatest interest, and congratulate you most heartily on this wonderful success.

Thaddeus Rich,
Assistant to the Director,
Federal Music Project

Editor:

Our library has recently received a copy of The Baton for December, 1936. Will you kindly send copies of the preceding issues and place our name on the mailing list to receive future numbers as they are published? They will be indeed a great value to our staff members.

Virginia Breen,
Research Librarian,
Works Progress Administration
Washington, D. C.

Editor:

I have seen several copies of The Baton. You are doing a real piece of work, and you deserve a lot of credit.

You have an article in your last issue about one of my projects in Wisconsin, "Eau Claire."

Could I ask you to place me on your mailing list, and could I also ask for about 40 copies of the last issue, for use on the project?

E. J. Starnell,
State Technical Supervisor,
Wisconsin Federal Music Project

SHARPS AND FLATS

An enthusiastic lady once heard Max Reager play the piano part in Schubert's "Trout Quintet" so beautifully that she sent him some trout next day for dinner.

Reager wrote her a note of thanks, in which he remarked that at his next appearance he would, with her permission, take the liberty of playing Haydn's "Ox Minuet".

x x x

Leonard Lieblich once related in the Musical Courier an amusing story about Fritz Kreisler.

The great violinist was doing his very best for the Sultan of Turkey, the veiled women, and the befezzed courtiers, when suddenly the Sultan smote loudly upon his hands, and the more the fiddler played the harder the Sultan clapped.

Flattered, Kreisler was about to break into Paganini's twenty-four caprices and play them without pause when the Sultan's right-hand man jumped to Kreisler's side, grasped the violin, and whispered hoarsely, "In the name of Smyrna rugs and Damascus dates, do you wish to lose your head? Don't you hear His Majesty clapping?"

"Well, what of it?"

"What of it! The Sultan is giving you the signal to stop!"

x x x

Rossini wrote his "Barber of Seville" in a fortnight, after Mascagni had boasted of composing his opera, "Lo-doletta", in one hundred days. When Donizetti heard of Rossini's feat he remarked sarcastically, "I always thought he was a lazy fellow."

x x x

Amy Fay relates the following incident about Liszt in her book, "Music-study in Germany": "One day when I was playing, I made too much movement with my hand in a rotary sort of passage where it was difficult to avoid it."

"Keep your hand still, Fraulein," said Liszt, "don't make omelet."

WE QUOTE . . .

"Those citizens who are interested in the welfare of San Bernardino will see to it that they are in weekly attendance of the symphony concerts presented here, and that they interest themselves to the extent of bringing their friends. The local symphony orchestra of the Federal Music Project is one of the finest in the State."

Editorial, San Bernardino Sun.

x x x

"The Federal Music Project orchestra of San Diego is something to be genuinely enjoyed. No one who loves music, as music, will make a mistake in attending these concerts and discovering what Mr. Leib and his players are accomplishing. It means symphonic music for San Diego that is as fine as any in the state and deserves the support of every San Diegan."

Havrah Hubbard,
San Diego Union.

x x x

"The Marin County chamber ensemble should do much to revive forgotten, worth-while works. It is one of the finest in the state, and one hopes that it will have imitators both in and out of the Federal Music Project."

Alfred Frankenstein,
San Francisco Chronicle.

x x x

"In many of Ernst Bacon's works there are passages that suggest that he is one of the most important talents among the young school of American composers. Without a doubt Bacon's creative talent is extraordinary."

Alexander Fried,
San Francisco Examiner.

x x x

"I do not remember ever having witnessed such wild enthusiasm as has occurred several times at these concerts. And this enthusiasm was genuine. The Works Progress Administration orchestra here is certainly one of the finest in California, and is giving us a chance to hear new music and musicians new to us, including players, soloists, and conductors."

Francis Kendig,
Los Angeles Saturday Night

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MUSIC DEPARTMENT

WORKS
PROGRESS
ADMINISTRATION

THE BATON

FEBRUARY

1937



DR. NIKOLAI SOKOLOFF, National Director

HARRY HOPKINS, National Administrator

ELLEN S. WOODWARD, Assistant Administrator

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No. 2

THE CONDUCTOR'S STAND

By
HARLE JERVIS
State Director

In my last trip around California, I was so glad to see that men and women are happy and vitally interested in their work. They look contented and unworried and seem perfectly satisfied to continue in the work which has brought them to this point. Of course, this is a splendid result of the Music Program and one which only interesting and successful work can bring about.

But, are musicians in their contentment forgetting that the Federal Music Project is a relief program which has been established to provide support for musicians until they can again obtain private employment?

The government has done everything possible to create a place for the musician in American life. All its efforts have been directed toward that purpose. All that has been accomplished this year has been just a means to a definite end. The intensive training, the development of orchestral and choral groups, the school concerts, the recreation work, the regular symphony concerts, the operas, all have been offered the public to create a need for good music and eventually a permanent place for musicians.

What is the musician doing to help the government accomplish its purpose? Quite a few have obtained jobs with symphonies, theatre and dance orchestras. However, if some have been offered outside positions and have refused them, fearing they would not get back on the project if the job ceased, it should be remem-



THE BATON

RAY P. DAVIS
EditorBeaux Arts Building
Los Angeles, Calif.

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bered that in reality that position may be as secure as one on the Music Project. There probably are a great many musicians, on the other hand, who have sat in rehearsal day after day, complacent and contented and so have made little effort to obtain private employment. Certainly this is a short-sighted attitude to take. Are we so certain the Music Project will continue indefinitely that we may sit back and refuse outside jobs or make no effort to obtain them?

Wouldn't the far-sighted musician say, "The government has helped me, how about helping myself," and he would be wise to look about and make connections which he could be glad of in the future.

The Employment Division is doing everything possible to find outside work for musicians, but it is the responsibility of every person to help. Contentment is very well until it results in complacency and inaction. Musicians must stir themselves out of their years of lethargy and make people feel they are alive and eager to take their places in this great forward movement. Fear of competition, fear of insecurity, fear of life, never made for achievement or happiness. Perhaps some day the government will see fit to sponsor the Arts in a permanent program, but right now no matter how successful our concerts are, no matter how much the public appreciates us, we will never achieve the ultimate hope of this program unless musicians go back in increasing numbers to private employment.

This magazine was printed through the courtesy of a private organization which contributed its equipment for the furtherance of Federal Music Project activities.

DR. SOKOLOFF SPEAKS--

EXCERPTS FROM AN ADDRESS BY DR. NIKOLAI SOKOLOFF
IN CHICAGO, DECEMBER 30, BEFORE THE MUSIC TEACHERS
NATIONAL ASSOCIATION AND THE NATIONAL ASSOCIA-
TION OF SCHOOLS OF MUSIC

By Dr. Nikolai Sokoloff

(National Director, Federal Music Project)

I am glad of the opportunity to talk with you men and women in whose keeping rests in so great a measure the future of music in the United States—and in a degree, perhaps unsuspected by all of you, of music in the world.

I want to tell you frankly of the scope and activities, the policies and achievements, and of the social intentions and the philosophy of the Works Progress Administration's to reclaim and rehabilitate the skills and aptitudes of those professional musicians who lost their jobs in the recent tragic years. You all know the story; how employment vanished under the double impact of advances in sound producing technics and the economic depression. All of us are aware that our skills as musicians are subject to deterioration more rapidly than those of other professional workers, and, because we are musicians, we possess a sensitivity more acute, perhaps, than other folk, a quality which is both a blessing and a liability. This quality of sensitivity is less protected against the blows of economic misfortune and it exposes the possessor more openly to transitions in morale.

More than 17,000 musicians came to the Federal Music Project for retraining and for the chance to keep bodies and souls together within their craft and aptitude. Many of them were bitterly skeptical. Their morale was lamentably low. They were convinced they were failures, set adrift through no fault of their own from the main current of society.

These musicians responded promptly, however, when they were convinced that honest standards of musicianship were expected of them, and that persons found to be unequipped to earn a living within the skill of the musician were to be



transferred to other agencies of relief as quickly as possible.

There was further uplift of the spirit when these men and women learned also that they were expected to return a value to their communities. And this is a point I want to emphasize as strongly as I can. From the first, and as an integral part of the national plan, the consideration of making this cultural return has been a guiding one with the administration of the Federal Music Project. The effort was intended to so engage the interest of communities that music would be retained or introduced as a part of permanent civic programs, and musicians thus would find security in employment.

During the fifteen months that these projects have been functioning as a part of Works Progress Administration Project No. 1 for the Four Arts, these musicians have given more than 62,000 programs and performances in 42 states; they have taken instruction in music to hundreds of thousands of the underprivileged and to the relief population; they have devised new texts and technics for musical training in remote rural areas and they have carried the message, inspiration and solace of music to a greater audience than America had ever known before.

Compilations in Washington show that since January 1, 1936, these audience figures reached the almost unbelievable total of 50,000,000 persons. . . .

Now if you will permit, I will say just a few words on the amazing amount of creative talent brought to light by the encouragement to American composers, and then I shall get on to that part of my talk in which you as educators may have a larger interest. A compilation made in the Analyses Unit of our Project in Washington listed on December 23 more than 3,500 original compositions by 1,373 native composers or composers now residing in the United States.

Rubin Goldmark used to tell a story of an occasion when one of his works was performed in Carnegie Hall. Following the performance, in response to the applause, he arose and made a bow. A woman was heard to say to her neighbor, "Who is that bowing in the box?" Upon being told it was the composer, she replied in astonishment, "Why, I thought all composers were dead!"

Well, from the number of American compositions played by WPA units, it is pretty clear that about a thousand of them are alive and working. Of course, these programs include many American composers who have been known for years, some performances going back to the American music writers of the 18th century. I wonder how many of you know that 38 American symphonies have been heard since October 1935? Frankly I was not aware a year ago that our native symphonic literature was so large.

There is a drift and a trend and an opulent new texture in American music that may be very significant.

Of course many of these works, perhaps the great majority of these new American compositions, may not stand the test of time, or even repeated performance. There have been thousands of European com-

Continued on Page Fourteen

NEW YORK CITY'S COMPOSERS' FORUM LABORATORY*

By Olin Downes

(Music Editor, New York Times)

It has long been recognized that a great need of the American composer was a practical laboratory for experimental scoring and for hearing his works. In Europe, at least in years antedating the present disordered conditions, a composer who had shown reasonable talent and industry in perfecting himself in expression was quickly given the test of a hearing. American composers were much less fortunate. Until very recently they had few opportunities of hearing their music, discovering their weaknesses, and profiting by the experience. But the situation is rapidly changing for the better. One of the most promising of these developments has taken place under the auspices of the music division of the WPA, a development which goes by the name of the Composers' Forum Laboratory.

This institution affords real laboratory work for American composers, in an eminently useful and practical way. There are sufficient musical forces available to provide any composer (whose works are considered) with such performers as his score requires. He can hear his song, a piano composition, work for chamber or large orchestra, or choral works. With these resources the Composers' Forum pursues its activities, which have had a decidedly stimulating effect in encouraging our young musicians to create and develop.

The performances reveal as no mere paper work ever could the actual value and actual weaknesses, if such exist, of their music. They also subject that music, on the spot, to critical discussion by the composer, by his colleague who may be present, or by any curious and critical person in the audience.

The composer comes on the scene, as it were, well documented. A printed page or more gives the leading facts of his career, his training, his general artistic objectives, and on occasion facts about the composition to be performed. It is then played, with the audience in possession of this information, after which



the composer is often subjected to frank and brutal treatment.

The composer, for his part, has ample opportunity of explaining his work and answering objections that may be removed by such explanations of purpose and procedure. The audience matches minds and ears and conversations. The thing is done seriously. The compositions played are by American composers of all kinds, grades and ages. Composers of reputation already established are called upon to furnish material for the programs. Young experimenters, who may not even have found their feet, technically speaking, are given opportunity to know themselves in the thorough practice of their art. Records of these events and the discussions are kept. They are illuminative of the seriousness of the discussions.

Sometimes, apparently, the composer desired only that his music should be played, without attempt to otherwise designate his artistic purposes. But on the advance notices of the program and under the signature of Ashley Pettis, who directs these events, are blank lines, with an accompanying direction printed above them, for the reader to write in the questions he wishes to ask of the composer, which will be answered after the concert. Criticisms also reach the composer in written form, thus:

"Your songs are without form. No melody in them. Your string quartet is too modern, too dissonant. I do not like it."

To which the composer humbly replied, "Indeed I will try to make better music."

This composer was reputed to be

an atonalist, and therefore not to believe in any key relationships as thus far conceived by the public mind. He was asked to "define the esthetic value of atonality."

His answer was surprising, "I don't think that it exists as such. How can anything be atonal? That is only a relative question, of course. We are around a tonal center. It is as though we lived in a tone center—we may stop in byways but we know that we will really get home. . . . Take the chromatic scale. What key is it in? There isn't any key unless you start on some particular note. . . . It seems to me that there are a great many passing tonalities—which, is not to be determined." Atonality, he went on, was a misnomer. It is only "a very developed form of decidedly classical things."

Or another composer is asked, "Can you explain why it is pleasant to listen to your newness?"

With entire seriousness the man of music seats himself at the piano and says, "I don't know. I could have a guess that it is this: that the actual harmonic material I use is not dissonant for its own sake, as I prefer using chords that have a beautiful sound to the ear, although I may place them in relationship that is not consciously conventional. (Seats himself at the piano and illustrates.) The beginning of the Finale of the Piano-Suite (plays). This is all perfectly straight chord-writing (illustrates). Perhaps this might seem strange to you on first hearing (illustrates). These are all perfectly analyzable chords. See? (illustrates). And most of them have the triad relationship somewhere inside of them."

A lady modernist was asked, "Would you sing your baby to sleep with your 'berceuse' for piano?" The reply was pat, "A modern baby? Yes! Why not?"

The purposes of this Forum, now operating in New York and also in Boston and Chicago, were well synthesized by Dr. Pettis in an opening

* From the New York Times

Continued on Page Sixteen

HUMAN STRINGS

By Modest Altschuler

(Conductor, Los Angeles Federal Music Project)

The little-known side of a conductor's life makes quite an interesting picture for those unfamiliar with it.

To begin with, a conductor has only his baton, strictly speaking. He has no opportunity to test his leadership ability until he stands in front of an orchestra, and it is then that he begins to discover how much he doesn't know!

Other than his baton, however, the conductor knows how to follow a certain routine in order to secure desired results. These he must secure with his baton. The musical score before him becomes a chess board. Each instrument in the orchestra is a paun. Just as a conductor can hear a score before it is played, so he prepares the game of chess before he mounts the podium.

What happens? The conductor has everything in his vision. The musicians, if the orchestra is mediocre, become obstacles to the conductor, and every time he moves a paun he steps on the feet of another paun. Confusion and distortion begin.

An experienced conductor, knowing the psychology of an orchestral body, will avoid this. He knows that no two players have come to the rehearsal with the same mental attitude. A violinist has had a quarrel with his wife, another has a bad cold, one of the woodwinds has a gas bill he is unable to meet, the harpist has just lost her sweetheart, and so on. The conductor, therefore, is dealing with a group of problems, and he who knows this meets the situation and handles it with care.

Assuming that the conductor



passes the first rehearsal satisfactorily, and gives his orchestra the proper interpretation, this same group after the rehearsal goes out into a world of personal problems and forgets what it has just learned.

Many conductors tear their hair in despair, and wave their batons feverishly.

My own conviction is that ninety-nine percent of the conductors are at fault if things do not go right, for what a great conductor can do with human strings spiritually is almost unbelievable. Keeping them in this spiritual mood is the conductor's greatest problem.

Most laymen think the baton is only a stick with which to mark time, but what a wrong impression this is! The baton, in the conductor's hand, is as a bow to the violinist, commanding many degrees of tone shadings, many interpretations, many spiritual moods, but the ability to thus handle the baton comes only after long years of training. A straight beat never brings shadings.

What is the mystery of the baton? In New York I conducted an orchestra of 250 players. At one place in the score, I made a very slight movement of the baton, a delicate accent, and 250 musicians responded as one.

A conductor must enhance the feelings. He must recapture the feelings each musician had when he was studying. If the conductor

knows how to properly handle his musicians, they then give themselves up to the conductor.

Whereas the eyes of the individual players do not affect the conductor during a rehearsal or performance, the conductor's eyes have significance for the players. He must cooperate with his eyes. They must be dreamy, inspirational, must retain the mood of the composition.

What the conductor and orchestra have in common is intercourse of human strings. The orchestra, through the conductor, must portray the inner feelings of the composer, must reflect precisely what the composer meant by the composition. The composers are of different blood, of different heredities and environments. If the conductor plays Russian music, he must become Russian; French, he should be French, etc.

The biggest thing is to get the composer's interpretation, and not the conductor's. One famous conductor always puts the composer second; another great contemporary gets on his knees and begs the orchestra to play according to score, "I did not write it, Beethoven wrote it!"

There are the two types of conductorship; true interpretation of the original score, and showmanship.

Music is spiritual. To achieve this spiritual quality from a body of musicians is difficult, but the audience should be enchanted with the oneness of the orchestral sound as of some one great artist.

Those who stand before an orchestra and beat time can be made conductors; but great conductors with the instinct of dynamic leadership and the ability to play on human strings must be born.

THE NEW LITERACY

By Joseph A. Danysb
(Regional Director, Federal Art Project)

In the past the word "literacy" has always been defined as a working knowledge of the three R's, and the percentage of literacy of a country's population has been taken, and rightly, as a pretty sound index of the cultural level of that country.

Nowadays, more and more, thoughtful people are coming to realize that this definition no longer serves. Today the ability to read, write and cypher cannot be accepted as sufficient proof of the literacy of an individual or a nation.

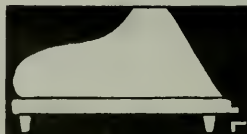
Today in a vastly refined and complex world, much more is needed. To be truly literate, in the new sense of the word, it is necessary that an individual be aware of the spiritual overtones, so to speak, of his own group and of the groups with which he comes in contact. He must be able to assess and evaluate, to distinguish the authentic from the false, sincerity from charlatany, truth and beauty—at least an honest attempt to portray truth and beauty—from untruth and ugliness.

How is this new literacy to be obtained? How can its dissemination throughout a people best be accomplished? These are vital questions.

One of the basic principles of education is, that to become truly educated in a given field it is not enough to read about it or hear about it; a sound background of living, personal experience in that field is the prime requisite, the *sine qua non*.

Granted the necessity for building a cultural as well as a factual literacy, how is this necessary cultural background to be provided?

Obviously in this country, the only agencies which have even attempted to deal with this problem are those provided by the Federal No. 1 Projects. In the past fifteen months tremendous strides have been taken by all four of these projects. I propose to examine in some detail, the ways in which the Federal Art Project is



advancing the cause of literacy in art.

The best way to do this, I believe, is to present a few case histories and see how they meet the terms of the problem as stated.

CASE I. One of California's teacher-training institutions decides to avail itself of the services of the Federal Art Project and obtain a mural decoration for its training-school library. The space is measured and photographed; designs are made and submitted by several artists; one design is accepted by the sponsor and receives the approval of the supervisors, advisory committee and art commission; work is started.

Every step in the creation of a fresco is carried out under the observation of the children and practice teachers. They get acquainted with the artist, watch him draw his design on the wall. Some of them pose for the figures in the picture. They watch the first little square of plaster put on the wall, paints mixed and painting begun to the accompaniment of "Why do you do this?" "How do you do that?" "When are you going to do the other?"

It is a fascinating and fruitful experience for the artist as well as for the children. When, after several months of friendly acquaintance the mural is completed and dedicated, and the artist departs, the children are generally sorry to see him go.

And the immediate fruits of this episode? The children, enthused by their admiration for the artist and his work, and fortified with the knowledge they have gained from

watching him work and questioning him, start painting their own murals—and very fine murals they are, too.

It would be laboring the point to ask how this compares in value with any number of courses in "The Appreciation of Art 1B."

Although not directly germane to the problem it would be a mistake to leave this case without some mention of the reciprocal gain to the artist. He has painted a picture where it will be seen and appreciated by hundreds of admiring youngsters daily. In the process of painting it he has made friends and experienced the satisfactions inherent in satisfying the curiosity of eager, inquiring young minds. The whole process, in short, has been a rich and mutually beneficial cultural experience.

How much better than if he had painted his picture alone, in the proverbial garret, looked on askance by his acquaintances as an eccentric "long hair", too lazy to do an honest day's work and probably a trifle cracked. And how much better to have his finished picture where it will be seen and enjoyed daily than to have it (if he is phenomenally lucky) purchased by some wealthy collector to be exhibited occasionally to his bored and blase acquaintances and then stored in the hope that it will increase in value and can someday be sold to another collector at a handsome profit!

CASE II. Since Case I concerned the experience of a young artist in the field of child education, we will take for the second, the experience of an older artist in the field of adult education. This, parenthetically, is a field which is getting more and more serious attention from educators the country over.

The artist in this instance is a man of many years experience with an established reputation. A man of

Continued on Page Eighteen

MUSIC

AND THE STAGE

By Felix Borowski
(World Famous Composer)

THE TWO OPERETTAS MENTIONED IN MR. BOROWSKI'S ARTICLE WILL BE PRODUCED ON A DOUBLE BILL AT THE FIGUEROA PLAYHOUSE IN LOS ANGELES, OPENING ON FEBRUARY 22.—ED.

It is being said frequently these days that opera is moribund. The impresarios, who are more likely to know than any other people, put their fingers on the public pulse and profess that they are satisfied that opera is still alive. A slight touch of anemia in the region of the box-office, they admit, may occasionally be found, but taking the operatic constitution as a whole, it is as healthy as it has been for the last two hundred years or so. As this is a somewhat qualified statement there would seem to be room for enquiry as to why the question of diagnosis should come up at all. As a commercial enterprise it is generally conceded that opera more frequently involves deficits than profits; that costs of production are far too large and general public patronage far too small. The lack of balance between production and patronage is responsible for the anemia in the sales department that worries the impresarios. What, they cry, can be done about it?

Production means rent of expensive theaters, costly scenery, numerous stagehands, large orchestra, enormous fees to singers—and such items are merely the outstanding factors in operatic expense. There are many others. In order to meet such outlay there must be very large public attendance on the performances and, necessarily, the price of the tickets the public buys must be higher than the price of tickets for other shows. The latter circumstance eliminates a multitude of patrons who, nursing an abiding love for opera in their hearts, lack the wherewithal to patronize it, or anything more expensive than the movies. It has been urged, too, that many people who might go to opera stay away because, as opera



is given (in America at least) in alien tongues, they have never been able to find out what it is all about.

The problem of production costs in the large opera houses does not seem easy of solution. Taxes being what they are, and maintenance expense being higher than it has ever been, the rent of an opera gives impresarios reason for anxious thought. If there are no bargains in opera houses, there also seem to be no bargains in first class singers. Curiously enough, the celebrated Depression, which pulled down the incomes of most of the dwellers upon earth, made but little difference to the demands—or the receipts—of operatic artists the public wished to hear. Nor do labor unions care to discuss lower fees for stage-hands or for the musicians in the pit.

All this is in explanation of the fact that opera-giving and financial loss seem, as they have always been, to be inseparable twins. Yet the production of dramatic music has gone on joyously just the same. And since many people search their pocket-books for the price of tickets to listen to it, opera would seem to be far from moribund. And yet—yes, there is another factor that has escaped the attention of opera's physicians.

The public may still be enthusiastic for opera, but the composers are not. You cannot have opera production without operas and the world will not be able to exist perpetually upon "Il Trovatore" or "Lucia." Even the

Latin peoples—the Italians and the French—who only a generation or so ago turned out composers who wrote nothing but music for the stage, are now occupying themselves with other things. New operas, it is true, are being written each season in every land; but it is now a trickle where once it was a flood. What, then, has happened to the composers?

The answer to such a question is not necessarily bound up with the fact that many of them find symphonies and chamber music more to their individual tastes. Rather, it would seem, have they arrived at the conclusion that opera, as it has been written and cultivated for the last two centuries, is one of the lower forms of art? As it is manifestly impossible to sing and act at the same time superlatively well, the basis of all dramatic music is unsound. There is, at least, no reason why the text of an opera should not be as fine as that of the best dramas; but so far from having been only moderately good, the majority of librettos have been extravagantly absurd. Said Beaumarchais even as early as the 18th century: "Anything too silly to be said always may be sung!"

Perhaps a way may be found whereby what is beautiful in opera may be saved and what is obscure may be brought to light. The matter of language may well be the first to be considered. It does not make much difference what language an opera is sung in. Comparatively little of the text will float beyond the footlights; yet an understanding of a really dramatic and convincing text is of vital importance. The natural corollary is—don't sing the text, but present it orally. But, you will ex-

Continued on Page Seventeen



DEATH AND BURIAL OF SIEGFRIED

BY

Stephen deHospodar

(Federal Art Project)

MUSIC

IN THE THEATRE

By E. A. Montano

(Supervisor Theatre Music, Los Angeles Federal Theatre Project)



In the past, music in the theatre, although never confined to any one phase of drama, was thought of more as an accompaniment, rather than as an integral part of a play's production. Today it has definite interpretive importance apparent to anyone who has his finger on the pulse of activities in the musical world.

Hitherto, music in the American theatre was ordered for productions almost on the eve of openings—with the result that the selections were frequently made by agents who probably had little knowledge of the play.

Trite musical treatments are now considered ridiculous. No longer can the fair-haired heroine die on the stage to the strains of "Hearts and Flowers". No modern audience will tolerate "Humoresque" as entr'acte music for Ibsen, nor "American Patrol" as exit music for a performance of "Hamlet". However, unfortunately, even today some theatres endeavor fiercely, and sometimes with more ferocity than good taste, to have the audience "amused" from the time it enters the theatre until the time it leaves. There is sure to be an orchestra, large or small, and there is sure to be an overture, usually a jerky arrangement of some popular song, or a too-familiar medley. Between the acts, the rasp of sprightly waltzes or the booming of operetta selections choke the smoke-filled air, and after the play the

audience straggles out to the tune of a march.

In the spirited Federal Theatre revival of "Our American Cousin" last year at the Mason, we have an illustration of the 1858 manner of introducing music. Here the course of the action was wholly suspended while the players danced a minuet. After the musical interlude, which had no connection with the story, the play continued.

More and more plays are being produced these days with integral musical arrangement—at times, a mere theme; often a complete score.

Music for the drama now has the obligation of setting the mood, building the climax, and giving the whole production congruity. As music has taken a greater part in the production, it has been forced into originality.

By all means, let there be overture and entr'acte music, but let it be alive, vital.

In the overture and entr'acte

music there is a large, unexplored field. Instead of the brassy, second-rate waltzes, instead of the familiar medleys, there is a wealth of material, all suitable for the theatre, all refreshingly new. There are dozens, and perhaps hundreds, of composers who are worthy of recognition. The present generation of composers should be patronized and the use of new, modern American compositions encouraged.

In the blending of music with the spoken word, action on the stage naturally will predominate. We know, perhaps, that the music is accompanying what we are seeing, but we do not analyze our reaction to the extent of realizing how absolutely colorless the presentation would be, were there no music at all.

Wagner understood the close and valuable relationship music has with the drama and did much to harmonize the two.

The unique position of the Federal Theatre Project is not that it can, and does, consider music carefully chosen and directed, as essential to the production plans of every play, but in that it offers opportunity in a comparatively new field for composers with fresh and imaginative expression.

Here is a people's theatre cognizant of music's potential contribution to the drama culture of America, and both willing and able to encourage such contribution.

DELAWARE

Under the very able leadership of Carl Elmer, the Delaware Project's Civic Orchestra, since its inception a year ago last month, has played forty-seven consecutive radio broadcasts, sixty-one concerts at different schools, and state institutions, and twenty-one outside concerts. The audience of the public concerts total over 22,000.

The demand for the negro dance orchestra, which is directed by Mrs. Lena Waters, has been increasing rapidly since its organization last September. To date, the orchestra has played thirty-eight engagements. This group has proven popular with the Adult State Board of Education's dance and dance classes. Every Monday night their syncopated tones may be heard issuing from the auditorium of the Bancroft Public School, and on Thursday evenings from the Bayard Junior High School. The project has also co-operated on many occasions with the NYA by providing music for the dances held for

MUSIC

their students.

The Delaware project has received no word of adverse criticism from hundreds of letters and press notices received throughout the state.

TRENTON, N. J.

How the Federal Music Project in Trenton, New Jersey, is co-operating with the educational authorities is illustrated by a program given recently in the Trenton schools by the Trenton Federal Music Project Symphony Orchestra. The program, which included works by Brahms, Massenet, Chopin, Albeniz, Percy Grainger and Sibelius, was intended, beyond its contribution as entertainment, to afford a more spacious understanding of the folk-life of various nations for students in geography and history classes.

Due to the success of these initial concerts in Trenton, several subsequent concerts have been presented throughout Mercer County.

NATIO

"If people continue to accept the mechanical continue to ignore the music of their own community play the music of the entire country.

"Our Federal Music Project has several professional musician. Another is to make them useful develop and maintain their musical skills. A for communities, a demand for music which in the future

"It is to be hoped that with an education project throughout the country, a new interest and desire

OHIO

Symphony or concert orchestras are now established in Cleveland, Cincinnati, Akron, and Toledo. A twenty-piece broadcasting orchestra is on the air regularly from WSU in the Ohio State University in Columbus, and units of equal size are serving Canton and Dayton.

In Akron and Cincinnati, symphonic groups are giving much attention to music appreciation programs in the public schools.

The district supervisor in Toledo, who is lieutenant on the police force and conductor of the Toledo Civic Symphony, serves without remuneration for the project.

In Dayton, much of the orchestra's work has been associated with the local work of the theatre project although many programs have been given in the parks and institutions.

In Cincinnati, Cleveland, Columbus, and Canton, teachers and leaders of music activities have recently been furnished to settlement and community houses, providing class instruction for those unable to secure musical training.

KENTUCKY

Folk Songs collected by the Folk Song Project of the Kentucky Mountains are now being distributed to other projects. Two Fantasies for full orchestra on Kentucky mountain songs have been arranged by the supervisor of the Kentucky Project and can be borrowed by WPA orchestras throughout the country. There are two sets of scores available of each.

William City of Boston, general Music to the directorment-sp Massachusetts McDonald sakis will a administrat

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Francisco Massachusetts Club's prize

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ACTI

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ing hand in hand with the performing of music
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—DR. NIKOLAI SOKOLOFF.

NEBRASKA

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December and January showed the Federal Music Project in Omaha and Nebraska serving the public in all walks of life from the smallest school children up through the grades and on into a wide and varied service to adults.

Despite the Christmas and New Year vacation period, which practically eliminated the music appreciation concerts in the schools for two weeks, 80,000 persons attended concerts in Omaha during December, with 121 orchestral and concert engagements being played by the various units. These engagements do not include the vast radio audience reached by a great number of broadcasts by orchestras and choral groups. Lincoln, Hastings, and Grand Island projects had hardly recovered from a variety of Christmas activities when they launched elaborate plans for 1937. These include church programs, school concerts, programs in parks and hospitals, regular civic orchestra concerts, and hundreds of presentations by smaller units.

INDIANA

The Teachers' Project in Indianapolis has had an active month of chorus rehearsals, performances, and classes in piano, vocal training, voice placement, tone production, and many other musical activities.

The Indiana Federal Music Project Concert Orchestra, under the direction of William Gruelling, averages nearly forty performances each month.

NEW YORK

Recent presentations of the Composers' Forum Laboratory included the works of Henry Hadley and Marian Bower late in December. On January 15, the works of Daniel Gregory Mason were heard and, as usual, the composer was present to hear a discussion of his works.

Miss Bower, one of America's foremost women in music, is a recognized authority on contemporary music and musical conditions. She has made an intensive research into musical history, and has lectured on many phases of music before students, organizations, music groups, women's clubs, and private gatherings. For several seasons, Miss Bower has collaborated with Harrison Potter, pianist, in lecture-recitals.

Mr. Mason was the twelfth composer featured in the second series of the Composers' Forum Laboratory, which is held in the auditorium of the New School for Social Research. His program included several numbers with himself at the piano.

PROJECT

Orchestra works presented in this series are played by the Federal Music Project Gotham Symphony Orchestra, of which Jules Werner is conductor.

MICHIGAN

The world of words and music is being reborn for deaf and otherwise handicapped children through the co-operation of Federal Music Project bands and orchestras here. For some time the WPA units have been used to train pupils in Jackson and this service has now been extended to Lansing, Flint, Holland and Saginaw. The Jackson Board of Education has introduced into its classes for the deaf a phonographic device which enables the students to hear with the aid of earphones and a dial for adjusting volume. Many of these children had never heard music until, as an experiment, the Federal Music Project Orchestra played for them.

T I E S

OAKLAND'S FIRST YEAR

Forty Symphony Concerts Presented

Twenty Chamber Music Recitals

Fifty-two Choral Recitals



Audience Totals Four Hundred Thousand

Realizing the major aims and purposes of the Federal Music Project, the Oakland unit takes pride in its accomplishment during the first year of operation.

Twenty-five project soloists; violinists, cellists, harpists and vocalists have been presented, as were seven guest artists.

Five noted guest conductors directed the Symphony Orchestra; Joseph Cizkovsky, Modest Altschuler, Ernst Bacon, Alois Reiser and Alexander Stewart.

The Oakland conductor, Gastone Usigli, served as guest conductor of the Symphonies of other music projects on seven occasions; five in Los Angeles, one in San Francisco, and one in San Bernardino.

The first choral concert was offered on January 14, 1936, and the first Symphony on January 22. From the inception of the project (November 22, 1935) until the present the following number of concerts has been presented: Symphony, 40 concerts; Chorus (4 with Symphony), 52 concerts; Colored Chorus, 29 concerts; String Quartet, 20 chamber music recitals, 56 orchestral concerts and miscellaneous assistance to the Theatre Project; Dance Orchestras, 430 programs (principally for schools and recreation departments).

More than four hundred thousand persons attended these offerings. Particularly noteworthy was the May Music Festival, at which time four Symphony Concerts were presented,



culminating in a Wagnerian offering, presenting Symphony, Chorus and Soloists. This concert was offered at the Scottish Rite Auditorium in Oakland and was attended by approximately 3000 persons. Project units have performed in thirteen cities and towns of the district.

In addition, the Symphony has

Arnold Schoenberg To Lead Orchestra

Arnold Schoenberg, world famous composer whose technical ingenuity and imagination have caused him to be termed the "Einstein of Music", will conduct the Los Angeles Project's Symphony Orchestra in Trinity Auditorium on February 17.

Mr. Schoenberg, whose difficult works are feared by many orchestra leaders, will conduct his symphonic poem, "Pelleas and Melisande", in its first Los Angeles hearing.

Born in Austria, Mr. Schoenberg had early triumphs in his native country and in Berlin. He has composed a great number of works and is one of the greatest living composers of the "Imaginative School."

appeared in San Francisco on two occasions, and the String Quartet in San Francisco and San Mateo as guests of those projects.

The Symphony Orchestra of the San Francisco Project, under the direction of Ernst Bacon, has presented four concerts in the Oakland District, two at the Greek Theatre under the auspices of the University of California, and two at the Oakland Auditorium Theatre. The presentation of January 14 was particularly memorable, offering Bacon's recently composed Cantata, with the San Francisco Municipal Chorus as guest artists.

The Symphony Orchestra has rehearsed and performed 27 symphonies, 11 concertos, and 106 other works, such as overtures and symphonic poems. The String Quartet has presented 16 quartets and quintets. These 160 works have offered a very comprehensive coverage of the fields of fine music.

Five original symphonic works by members of the project have been rehearsed and performed, including Usigli's symphonic poem "Humanitas". In all, fifteen American composers have been represented, including Ernst Bacon, Paul Martin, Alois Reiser, Frederick Preston Search, Felix Borowski and Albert Stoessel.

Throughout, an effort has been made to contribute to the musical well being of the community, which has been rewarded by constantly growing public interest and support.

COME - - - TAKE YOUR MEDICINE!

A Contribution from the
Nebraska Federal Music Project

Music is good for what ails one. Let us consider some of the potent effects that have been noted of its influence on the mind by the medical profession.

Earl Dardes in an article in "The Musician" gives sundry examples of practical and commercial uses to which the inspirational power of music has been geared and harnessed. Following are some of the examples cited.

M. Frossart, a member of the Sorbonne, claims it has distinct therapeutic values as a creative factor in stimulating certain specific reactions; that nervous ailments such as insomnia and derangements of heart, lungs or stomach, can be cured by listening to good music.

A prominent obstetrician of South Bend has experimented with recorded music, used instead of anesthesia during labor. The result has been so satisfactory that he has almost entirely discarded older measures of relief from pain during parturition.

Three prominent cases are known where neuralgic pain has been relieved by music; Gladstone, Herbert Spencer and the late Empress Elizabeth of Austria.

The Indian medicine men treated physical as well as mental or nervous disorders with the aid of music. For example, afflictions such as fracture, headache or children's diseases were given distinct musical therapy.

In their method there was no intellectual appeal to the emotions. It was based exclusively upon the power of rhythm.



Major Frederick W. Mott, British Army surgeon with the Fourth General War Hospital is quoted as saying, "Music, as a stimulator of the emotions, the associative memory and a certain feeling of strength, is the most powerful agent we have available for the restoration of shell-shocked soldiers."

Dr. J. Trachanoff, with a Moss dynamo-meter, found that when spirited music is played a subject can lift much more than ordinarily; and conversely that with melancholy or

minor music the lifting power suffers a decrease.

The high turnover of one hundred beds a month at the Third General Hospital of London during the World War, was attributed by Sir Bruce-Porter to the mental diversion afforded by phonographs and concerts.

Florence Nightengale, God's gift to worn, torn humanity during the Crimean struggle, sent out a heart-touching appeal for music in the hospitals. Since her time, doctors of repute have been won over in increasingly large numbers to the treatment of nervous and mental disorders by establishing carefully arranged programs in the hospitals, and where possible in the homes, where they visit.

A chair of music-therapy has been founded at Columbia University; and as far back as ten years ago, the National Association for Music in Hospitals was formed and has done inestimable service to date.

So if you have symptoms of disease, if you have a dark brown taste in the mouth, or a dark brown outlook on affairs about, whether caused by physical ailment of "the breaks," music as part of your treatment may work wonders.

To see the smiling appreciative faces of a hospital audience—real sick people, and their response to Federal Music Project programs is to know that music among other things is a medicine that should be on everybody's shelf. The Federal Music Project is doing its part to put it there!

Dr. Sokoloff Gives Short Wave Broadcast

On Saturday, January 30, at 3:00 P.M., Eastern Standard Time, Dr. Sokoloff, National Director of the Federal Music Project, conducted one of the Boston Federal Music Project orchestras in a world-wide broadcast over the short-wave station WIXAL.

In keeping with the international scope of the broadcast, the following program was presented: Brahms' First Symphony, Debussy's "Afternoon of a Faun", Roemhold's Minuet, and Sibelius' "Finlandia".

DR. SOKOLOFF'S ADDRESS

Continued from Page Three

positions that did not outlast a first hearing. But with the exception of the established composer these new American works have been subjected to the study of audition boards and to the fire of rehearsal reading before their public performance.

It seems to me to be unmistakably clear that with the wide diffusion of orchestras under the WPA, the democratic standards in the selection and performance of music, the chance for American composers, and the freedom from the need of appeal to over-sophisticated, jaded tastes, that the whole base of the American audience structure has been almost illimitably expanded. There is a greater familiarity with, and a demand for, music than the country would have known in many years had not the Federal government intervened in behalf of the unemployed musicians. And then this contrived works relief program amazingly became a history-making cultural force in the nation. Its public is neither biased nor doctrinaire; it is naive, perhaps, but eager and hungry for music.

No one pretends that the problems of the unemployed musicians have been met in full. Under our present system there will be musicians who cannot find jobs and there are today many of them who should be retired under the provisions of Social Security legislation.

We have been hearing a great deal since the election about a serious shortage among skilled workers. Certainly there is no such shortage among professional musicians in this country. We who are charged with the responsibility of the Federal Music Project's program can stand firm-footedly in our informed experience and we can look our critics squarely in the eyes and say, "We are ready and eager to supply you with as many trained musicians as you may require; musicians whose aptitudes have been sharpened and enhanced under a rigorous, practical, morale-restoring program." And with the other hand we can point to those musicians who have left our projects to return to preferred, highly paid jobs. Six of the great symphony orchestras have taken them on contracts this season.

Generally there has been approval of the aims and activities of the Federal Music Project from all classes,

and there is a large body of opinion which holds that music should have a publicly assisted permanent habitation in our country. Numerically the Projects' critics have not been many and among the bitterest and most vocal of these there have been, I am sorry to say, teachers of music.

There have been more than a million new students from among the unemployed and the underprivileged, children and adults, who lacked the means during the unemployment depression to study music under private instruction. The eagerness with which they have followed their lessons, promise well for the future of American music.

I believe the teachers who have voiced unfriendliness towards these activities have been a little short-sighted. Their position is somewhat like the boy in primary school who wrote in a composition, "Pins have saved a great many lives on account of so few people swallowing them." It is evident that the tide towards economic recovery has set in. During the depression years these Federal Music Project instructors have been rigidly prohibited from competing with teachers who were self-sustaining. Now many of these teachers who were on WPA rolls have reopened their studios in recent months and there is a vast new source of pupils for all of you. They will be drawn from the classes of the WPA Music Centers.

More than 1,700 teachers of music were transferred from the relief lists to the rolls of the Federal Music Project. On December 15, 1,290 were still on the rolls. Through their work a great new consistency was discovered, eager for serious music study, but untouched by the agencies formerly in the field. All instruction under the WPA was in classes and groups. These teachers had presided at community gatherings for talks and demonstrations on music appreciation, history and theory, and they are still serving as conductors, instructors and coaches of choruses, bands and orchestras.

Their work has been carried into the remotest rural areas and in many places the teachers have acquired positions of community leadership. Something of the spirit of the old Athenaeum has been recovered.

And now in conclusion will you let me remind you that many of

Bach 'Coffee Cantata' Repeated by San Diego

The ovation accorded the San Diego Project's presentation of Bach's comic opera, "The Coffee Cantata" with authentic costumes and scenery, for the first time in America, on December 14th brought many requests for repeat performances. In co-operation with the San Diego school system, two free performances of "The Coffee Cantata" were presented, with costumes and scenery, to the student assembly of Point Loma High School on Friday, January 8th and two at the Woodrow Wilson High School on January 15th. At both schools it was necessary to give two performances to permit the entire assembly to witness the presentation. Several officials of the school board attended the Point Loma performances and were so enthusiastic over the educational value of the cantata that they have requested performances at all of the major high schools of the county. An indication of the appreciation of the school faculty and student body was shown in a letter received by supervisor Charles H. Marsh from the principal of the Point Loma School.

Arrangements are now being made to present this delightful work, by the renowned master Johann Sebastian Bach, at other schools, also Vaughn-Williams "Benedicite" and Debussy's "Blessed Damosel". All of these are short enough to permit presentation at the regular time allotment for school assembly.

America's greatest leaders are behind this Federal Assistance for the Four Arts. Unless we are to become an inert nation, they say, there must be encouragement for the musician, the writer, the artist and the actor. Even the slender WPA backing, an emergency measure, has advanced all American native art by decades. The future historian writing of American culture will have to base his thesis on the years 1935-1936. It is true that we have not produced as yet a mature and disciplined art, but we have stood at the threshold of a great new day, and we have learned that the spirit of man does matter as well as new plumbing gadgets and better gas stations.

BAND CONCERT ON THE SQUARE

It's one of the coldest Fridays in the history of San Francisco. People hurry across the Square, collars up-turned, hands in their pockets, looking neither left nor right, but intent on escaping the icy wind. A snowy flock of pigeons wheels about the camphor trees. Occasionally, they dip into the half-frozen pool. Now and then, they accost a passerby. Lunch-time's here, but no one stops to feed them. It's much too cold.

Silently a small group begins to congregate at one end of the Square. Disguised in heavy overcoats and mufflers, they are betrayed by their military caps and shiny instruments.

The Band has arrived. Some fifty chairs and stands are set up. Conductor Search waves his baton and the concert is on.

Gay and entertaining, the colorful music of Sousa, Herbert, Search, and Cadman, glitters in the wind that tosses it high into the air and flings it echoing against the stolid City Hall.

One after another, in twos and threes, passersby stop. A ring begins to grow around the players. Businessmen, clerks, lawyers, park-bench loafers, and laborers of all sorts join the crowd.

"Isn't it too cold to play?" we ask Conductor Frederick Preston Search. "It is," he agrees, "but I won't keep the boys out too long today. We'll only stay an hour."

Gradually the horn-players' ears and noses turn red; the clarinetists' fingers twitch and trill and tremolo involuntarily. But the music goes on—cheerfully it mocks the chilly wind and the even chillier musicians.

Carmel Project Has Unique Open House

The Carmel Project, with the coming of spring and weather that entices the pedestrian out of doors, is planning a weekly Open House.

Dene Denny, Supervisor of the District, has instituted in place of a large number of formal concerts, which is impossible with a small unit, a series of Tuesday afternoon Open Rehearsals.

Between one and four, on any Tuesday afternoon, the child on his way home from school, the housewife on her way to the village, the grocer returning from lunch, or the wayfarer coming up from the beach, may drop in and hear a movement of a Symphony from the Concert Orchestra, an "Andante" from the Piano Quartet, keep time to "The Organ grinder's Swing" with the Swing Band, or learn a song of the Mexican bull fight with the Tipicas.

This program is very popular, and is doing educational work among the school children, in whom it is building up a capacity to listen to music with understanding.

"I never miss one of these," confides eighty-year-old Recorder Gootschalk, leaving the City Hall to join the audience.

"Nor I," admits in turn Judge Steiger. "Each time I hear them, I'm more impressed. We should have such band concerts throughout the State."

Every day, be it hot or cold, the Band Concert strikes up in some section of the City. We hear them at times in a little North Beach park at the foot of Telegraph Hill, cheered by an enthusiastic audience of Tuscan families. Sometimes, in Union Square, in the heart of the business section; often at the Civic Center.

"Our weekly audience averages between three and four thousand," informs Conductor Search. "And we play not only in the parks, but in the schools throughout the City. Our Concert Band, composed of forty-five professionals, is unusually well-instrumented, the woodwind section numbering twenty players. And our program carries not only Sousa marches, but the symphonic overtures of Beethoven, Wagner, and Tchaikowsky as well."

Submerging into the hollows of their instruments the last strains of Suite Atlantis, the players pack their horns, bassoons, and tubas, and hurry off, too. The hungry pigeons alone remain.

WRITERS' PROJECT ISSUES MAGAZINE

One of the most interesting activities of some members of the California Federal Writers' Project is entirely unofficial. In November, a group from the San Francisco Writers' Project put out a literary magazine, "Material Gathered". The work was done by the writers in their spare time, and expenses were borne by themselves. The magazine offered fiction, poetry, and literary criticism. The high standards of this effort are attested by numerous favorable reviews in national publications, including the "New Republic", and the Nebraska "Prairie Schooner", as well as enthusiastic reviews in many newspapers.

The San Francisco Writers' Project expects to issue a second unofficial number of "Material Gathered" in February. The second number will be printed, instead of mimeographed. Members of the Los Angeles Federal Writers' Project have announced their intention of putting out a similar publication.

The State Director of the Federal Writers' Project is Mr. James Hopper, a nationally known novelist and short story writer. The State headquarters are in San Francisco. For the Writers' Project, California is divided into nine geographical districts, of which San Francisco and Los Angeles are two. Each district office, which is organized much like a newspaper office, is under a supervisor. Under the supervisor is a staff of writers and research workers. The research workers go out into the field and gather the data necessary for the New American Guide, now being written, either by personal interviews with authorities, or by consultation of records and documents. The research workers then bring back written reports to the supervisor, who gives them to his staff of writers for revision. The revised material is then sent to the state office in San Francisco, where it is checked, finally revised, and sent to Washington, D. C.

The word "music" is of Greek origin. Its original meaning denoted not merely the tonal art, but an art which embraced poetry, dancing, acting, singing and playing.

COMPOSERS' FORUM LABORATORY

Continued from Page Four

speech, of which parts are here quoted.

The purpose of the Composers' Forum Laboratory is manifold in its nature. Not only are we interested in the composer and his work, per se, but in the development of a more definite understanding and relationship between the composer and the public.

There have been numerous attempts to foster an interest in the work of the American composer, or, more broadly speaking, of the composer working in America. In spite of this fact, as far as the general public is concerned, the American composer is an unknown quantity. We are hoping that, through these evenings in intimate contact with composers, we may do our part in removing the barrier which has always existed between the composer and the people who are, or should be, the consumers of his goods. We shall attempt to assist in sweeping away the mystification which has always enshrouded the composer and his work, which has been the heritage of mankind ever since the origin of the mythological conception of music being a gift of the gods, which was derived from the ancient Greeks, and which has had never-ending repercussions even to our day. Many composers have been influenced in turn by this false attitude, and in the recesses of their sanctum sanctorum have communed with their own souls to the end that their works have failed to survive when exposed to the light of day and the opinion of mankind.

The influence of the ancient heritage with relation to creative musicians, which has its roots in antiquity, has left the public with the necessity, in the absence of actual knowledge of, or direct relation to, composers, of creating an imaginary, unreal world for the creative musician—either in the present, or in the remote past.

In the Composers' Forum Laboratory will be afforded an opportunity to observe the composer at work, producing for us—his audience. We will observe every type of music written by competent musicians—music expressive of every shade of thought and feeling peculiar to this moment in history.

'ST. PAUL' HERALDED BY OAKLAND CRITIC

By CHARLES POORE

*Reprinted from Oakland Tribune of
January 30*

The symphony orchestra and the chorus of the Federal Music Project (WPA) of Oakland gave a noteworthy performance of Mendelssohn's "St. Paul" last evening (Jan. 29) in the Auditorium Theatre before a large and appreciative audience. It is evident that Oakland music lovers like oratorio.

Gastone Usgili, who conducted the performance in place of Furrbringer who was ill, again showed himself not only an able director, but also an artist sensitive to every tonal color, to form and balance, grasping this work of wide scope as a unified whole, and infusing the performance with a deeply devotional feeling. He kept the voices and the orchestra choirs in perfect balance, so that the soloists made themselves heard without effort; the chorus and orchestra were intelligently welded, singing and playing fluently with a velvety quality in the pianissimos, and a rich warmth of tone in even the loudest passages. The diction of both the chorus and soloists was commendable, and added a great deal to the evening's enjoyment.

The soloists were Nelle Rasmussen, soprano; William Peterson, tenor; Vesta Burroughs, contralto; LeRoy Burge, baritone; Mervyn Kaney, bass.

It was a memorable performance, reflecting great credit upon the entire personnel of the local Federal Music Project.

Our attitude with relation to these forums must not be a narrow one. It is not intended that they be "sufficient unto themselves." They should prove a focal point for the presentation of works of vitality in concerts of greater scope. But, above all, they are designed for the stimulation, in direct contact with an intimate public of disinterested participants, of a strong, indigenous culture—far removed from the vitiated atmosphere which has been the realm of many composers of the day.

MUSIC AND THE STAGE

Continued from Page Seven

claim indignantly, where then is the music? The music will still be there, but the greater part of it will be played by the orchestra for which the composer has written it, and as an accompaniment to the spoken text, which, effectively amplified, will be synchronized with it. But, the reader will probably still object, what becomes of the singing? It, too, will still be there, to be negotiated only in places or situations in which singing can be effectively and consistently introduced.

This kind of production should constitute the new opera.

Theories are of minor moment if they remain but theories. The writer of this article, in company with Mr. Jacques Samossoud, the distinguished Russian conductor, has put his theory of opera to the test, and the result will shortly be presented to the public by the Los Angeles Federal Music Project for judgment and review. While many people might well subscribe to the conviction that the older form of opera is often stilted and absurd, there are others who might have to be convinced, if only to clear the path for a better form of art. You who read this have probably never heard of that short dramatic composition, "Fernando del Nonsentsico," written by Vincenzo Donkey-zetti. The performance of that—in the old manner, of course—will prove that some better kind of opera is greatly to be desired.

In order to demonstrate what are the virtues of the latter, Leoncavallo's "Pagliacci" has been treated in the newer way. The plot is extraordinarily dramatic, but comparatively few people know what it is all about. The writer of this article has reconstructed the text, and it and the music have been synchronized by Mr. Samossoud, whose experience of the operatic stage is all-embracing. Singing? Yes indeed, but only at the fitting moments. The orchestra? All the way through, from the Prologue to the closing bar. Should you attend any of the performances of "Punchinello" (which is the English of "Pagliacci") you will run no danger of missing the cold chills that result from a dramatic thrill. The only peril that will accrue to attendance on "Fernando del Nonsentsico" (which,

FOUR STARS FOR 'HANSEL, GRETEL'

Humperdinck's fairy opera "Hansel and Gretel", produced at the Savoy Theatre by the San Diego Project on January 27, 28, 29, and 30, received high praise from three San Diego newspaper critics.

Constance Herreshoff, reviewing the production for the San Diego Sun, said in part, "If you would see as appealing a 'Hansel and Gretel' pair as ever trod the boards and hear at the same time the beautiful, spontaneous music of Humperdinck's 'Fairy Opera' well played by full orchestra, by all means see the Federal Music Project's production during its Savoy theater run."



Ruth Taunton, writing in the San Diego Union, said, "The performance last evening, if short of a Metropolitan Opera house production, was nevertheless the best interpretation of this three-act fairy opera that I have ever seen outside of New York."

In the San Diego Evening Tribune, Frances Imgrund said, "The first of five performances of 'Hansel and Gretel' by the Federal Music Project at the Savoy Theater last night must have been a great satisfaction to William G. Stewart, production manager; Charles H. Marsh, choral director; Julius Leib, musical director, and others responsible."

After playing to packed houses for six performances, including a special Sunday matinee showing, the production closed on January 30, and the San Diego Project may be credited with an outstanding achievement to be added to its many former successes.

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it is understood, will follow "Punchinello") may lie in the internal dislocation that sometimes waits upon excessive mirth.

## LEGISLATORS HEAR SACRAMENTO UNIT

The symphony orchestra of the Sacramento Federal Music Project had the honor of playing a concert in the rotunda of the State Capitol Building in Sacramento at noon on January 21 for the assembled California state legislators.

"Carmen Suite" by Bizet, "Traumerlei" by Schumann, an orchestration by Alfred Hertz, "Valse Triste" by Sibelius, and "Mexicali Rose" by Tierney were played. "Mexicali Rose" is a composition of Assemblyman Jack Tierney of Los Angeles.

As a result of the favorable comment received on this first concert, it has been decided that the Sacramento Symphony Orchestra will play another concert during March in the Assembly Chambers.

On January 26th, the Sacramento Concert Orchestra presented a concert in the Clunie Memorial Auditorium. Regarding the concert Fred Noland, writing in the Sacramento Union, said:

"The Sacramento Federal Music Project Orchestra, playing in the Clunie Memorial Auditorium under the baton of its young conductor, Leslie Hodge, established beyond doubt that it is a musical force to be reckoned with in this community.

"Hodge established himself as a sincere, able and dynamic batonist. His beat is steady and decisive. . .

"An appreciative audience included Dr. and Mrs. Alfred Hertz, the Hart House Quartet, and State Director Harle Jervis."

## Orange County Project Gives School Concerts

The Federal Music Project in Orange County recently completed the first group of a series of children's concerts. Four concerts were given in widely separated points in the county. Thirty-four elementary schools were invited, and the concert had a total attendance of 3,400 children from the fourth through the eighth grades.

The Orange County Project cooperated with Mrs. Mabel Spizzy, superintendent of music in the public schools, in these programs.

The children were given an opportunity to study the program material before hearing the concert.

## THE NEW LITERACY

*Continued from Page Six*

ground of knowledge and experience, an exceptionally keen and agile mind. For the past several years he has been known chiefly for his adherence to a school which we will call "hyper-dadaist". His jesuitical defense of this theory and the striking though seldom comprehensible pictures which he has painted to buttress it have absorbed more and more of his creative energy.

Some murals are requested for the large main room of a municipally owned restaurant and, after the usual preliminaries, our artist is commissioned to plan and direct the job, which includes a complete re-decoration of the room; removing dark paint from beams and woodwork, plastering ceiling between beams to lighten the room, and the decoration of four large and several small wall spaces with a combination of mosaic and fresco. What is his reaction to the job? He says, "These murals are for the people. They are paying for them and they are the ones who will be seeing them every day. Therefore they must be something that the people can recognize, understand and enjoy."

Instead of using his great knowledge of color and design; his fine abilities with brush and palette to bolster a highly controversial theory, he is using them to bring fine art to a large group of plain everyday people, who otherwise might never even be exposed to it. Furthermore, as in the case of the library murals, a great number of individuals share in the whole process to their own and the artist's mutual advantage.

These people will probably never again lapse into the too prevalent, half hostile and suspicious attitude of the common man toward art and the artist. They have seen art in the making and found it fascinatingly interesting. They have watched an artist at work and found him human in appearance, at least. They have talked to him and found him intelligent, friendly and understandable. All clear gains in artistic literacy for both artist and people.

Such cases could be multiplied, with slight variations of kind and degree, by as many as there are large public mural projects in the country, but the point must be clear. And this is by no means the only con-

LOS ANGELES ACCLAIMS  
KOSHETZ, BAKALEINIKOFF

Constantin Bakaleinikoff, for several years musical director at the Paramount Studio in Hollywood and now employed at the Metro-Goldwyn-Mayer studios, conducted the Los Angeles Federal Music Project Symphony Orchestra in Trinity Auditorium on February 3 in a concert which featured Madame Nina Koshetz, world famous dramatic soprano, as soloist.

tribution the Federal Art Project is making in the campaign to abolish cultural illiteracy in these United States.

Our travelling exhibitions, for example, are taking living, contemporary, original works of art into cities and towns where such things were previously unknown. Our oil paintings, water colors, drawings and prints are being allocated in kindergartens, elementary schools, junior high schools, high schools and colleges throughout the country whose principals write in to project headquarters and say, "My teachers have never seen an original work of art."

Our classes in creative painting for children and young people are providing the soundest of all possible backgrounds for the appreciation of any art. There is no better way to learn to appreciate a picture than to try to paint a few yourself, finding out in the process what some of the painter's problems are and what are the limitations of the technical means at his disposal for solving them.

Our lending print galleries are making it possible for families who could never afford an original work of art, to rent a fine print by one of the best contemporary artists for a nominal fee, take it home and hang it on the wall for two weeks, or a month if they like it well enough to renew it. This plan is still in the experimental stage but if it works satisfactorily, and it is being received with a great deal of enthusiasm, will probably be extended throughout the state.

Thus, although necessarily hampered in scope by its comparatively small size, the Federal Art Project is already achieving appreciable results. It is pioneering in the discovery and testing of new methods that will point the way and provide the means for the eventual solution of one of the most vital of society's current problems.

Long heralded as "The Feminine Chaliapin" because of the emotional depth of her interpretations, Madame Koshetz has received acclaim from three continents since making her debut at the age of seventeen as "Isolde" at the Imperial Opera of Moscow. Her American debut was made in 1920 under the patronage of Ossip Gabrilowitsch.

Newspaper critics hailed this as one of the outstanding concerts of the Los Angeles Project.

Isabel Morse Jones, reviewing the concert in the Los Angeles Times, said, "The Tchaikowsky concert given by the Federal Project Orchestra drew a capacity audience of the discriminating. Bakaleinikoff is a conductor with knowledge and aristocratic taste. . . . Koshetz is a musician among singers. When she sings, the music tells its story. Her voice is used with amazing skill. Each song becomes a distinct dream of another world rich in emotion and quivering with life."

On February 10, the Los Angeles Symphony Orchestra was conducted by Gastone Usigli, Supervisor of the Oakland Project, winner of numerous awards and prizes for his conductorship and compositions. Mr. Usigli conducted the orchestra in the following number: "Fingal's Cave" Overture by Mendelssohn, Brahms' Fourth Symphony, "Elegy to an Unknown Hero", by Paul Martin, "Dream Music" from "Hansel and Gretel" by Humperdinck, and "Le Carnaval Romain" Overture by Berlioz.

More than one-half million grown-up Americans, many of them more than eighty years of age, have learned to read and write within the last three years under the Works Progress Administration emergency education program.



## FLOOD VICTIMS AIDED BY PROJECT

No sooner had the American Red Cross sent out a plea for funds to aid victims of the recent floods than the Federal Music Project in various California cities began to make plans for special performances and concerts. Notable among these were the collection of funds at the performance of "Hansel and Gretel" at San Diego, a special broadcast of the San Bernardino Symphony Orchestra over KFXM during which an appeal was made for funds, concerts by various units in San Francisco and Oakland, and parades and concerts by various units in Los Angeles and Hollywood.

A special performance of "The Mikado", at which time a collection for the American Red Cross was taken, was presented by the San Diego Project on February 3.

## 'Chimes of Normandy' Opens in Los Angeles

"Chimes of Normandy," the perennially popular light opera, opened a two weeks' engagement at the Figueroa Playhouse in Los Angeles on February 2.

Under the direction of John R. Britz, who has recently conducted successful showings of "The Mikado" and "Pinafore" for the Los Angeles Music Project, the cast of seventy-five includes such favorites as Rena Case, Arthur Godd, Georgia Carroll and Jack Henderson.

## San Mateo Features American Composers

As in many other districts in California Federal Music Projects, the American composer is being recognized in a series of concerts conducted by Arthur Gundersen, Supervisor of the San Mateo Project.

The concerts will feature the San Mateo String Ensemble and the Concert Orchestra, Ely Burszán, American violinist, and compositions by Carl Ruggles, Frederick Preston Search, Raisch Stoll, and Toma Yodgáka, American composers.

## THE PIANIST AS STATESMAN

By Ernst Bacon

(Supervisor of San Francisco Project,  
Winner of the Pulitzer Prize in 1933)

The pianist in careless moments contracts habits which pile up with interest like a government with its bonds, and its bonds to pay for bonds to pay for bonds. A new deal then becomes necessary, the study of a new work, a new phase of music.

Difficulties of the pianist and government will continue to grow—they invariably grow—until the fear of searching out their origin becomes less than the fear of their continuance.

Practicing is the art of learning to govern oneself, and governing requires tact and patience. Were I to admit to myself all that I intend to undo and do anew, I would stand the same chance of remaining the president of my self-esteem, respectability, and habits of conformation as would the national president were he to reveal his disapproval and antagonism to the world of senseless profit and oppression that has consented to his reign.

The habits of arms and fingers, of accent, of phrasing and tone-making, do not relish upsets. The most they will tolerate is a change here and there. A change for the good must often be made by inner subterfuge.

A Marcus Aurelius, who suffers himself rather than choose to govern, a Jefferson, Franklin, or Washington, become in music a Mendelssohn, a Palestrina, or a Bach. Such men don't seek authority, but are sought. Were they not sought, their lives would remain equally full. We need men who don't need us. Not needing us, they are the more likely to respect us. I am assured of privacy from the man who guards his own.

Robert Henri said, "A government could be built on the principles of a Beethoven symphony."

## SAN BERNARDINO PLANS "REQUIEM"

Early in March, the chorus of the San Bernardino Project in co-operation with two other musical organizations, the Meistersingers and the Glee Club of the San Bernardino Junior College, will present Mozart's last great masterpiece, the "Requiem Mass". The entire ensemble, numbering more than one hundred voices, will be directed by Vernon Robinson. In order to preserve its full beauty, the Mass will be sung in Latin, the language in which it was originally written.

## San Jose Features New Compositions

"Crossing the Lake," a prize winning composition by Edward Schneider of San Jose, will be given its world premier performance at a concert to be conducted by Joseph Cizkovsky, Supervisor of the San Jose Project, late this month. Mr. Schneider has written Grove Plays for the Bohemian Club of San Francisco for a number of years.

New compositions by members of this project and previously conducted by Mr. Cizkovsky, include "Cradle Song" by Don Lima, "On Siberian Plains" by Cizkovsky, and an arrangement of Bach "Prelude and Fugue in C Minor" by Cizkovsky.

## Oakland To Hear Weiler Ensemble

Erich Weiler, Supervisor of the Marin County (California) Project, through the co-operation of Mr. Usgil of the Oakland Project, has announced a chamber music concert to be played on the 23rd of February at Oakland. The concert will feature the Wolf-Ferrari Chamber Symphony in B Flat Major.

Many famous, but rarely performed, works have been played by the Marin County Chamber Ensemble, several of these representing first performances in the West.

## SHARPS AND FLATS

Andreas Dippel, the famous tenor, and for a time manager of the Metropolitan Opera House, was noted for his amazing versatility. "Life" once had a picture of him sitting in his underclothes, surrounded by tenor costumes for dozens of operas, ready to jump into any of them at a moment's notice. But his versatility did not stop here. One day he was asked, "What are your favorite roles?"

"Vienna," he replied.

One day Rosenthal interrupted his good friend Eugene d'Albert in the midst of his composing. Seeing a number of scores of Wagner and Strauss opened on d'Albert's desk, he remarked, "My dear d'Albert, I'm surprised. I always thought you composed from memory."

In Vienna they tell a story of a journalist who once remarked to Brahms as they were passing the composer's house, "Fifty years hence, a Viennese and a visitor will walk along here, and the Viennese will say, 'In that house Brahms—'"

"Stop it," interrupted the composer, "I don't like that kind of talk."

"Just let me finish my sentence."

"No, no."

"But I will! 'In that house', the Viennese will say, 'Brahms used to live.' And the visitor will ask, 'Who was Brahms?'"

x x x

A composer of San Francisco presented one of his early works to Alfred Hertz while in Carmel. A few days later Mr. Hertz drove to the composer's cottage and, finding no one home, left the score in the living room with a note. Returning, the composer read, "Dear Fred: I apologize for entering your house like a thief—but I was afraid to leave the score outside the door lest it be stolen again."

## WE QUOTE . . .

"Here is a new idea in the rights of individuals and the obligations of society. It comes from Dr. Nikolai Sokoloff, widely known in past years as an American conductor. He is national director of the Federal Music Project which has given work to many thousands of needy musicians, and has entertained audiences totaling 50,000,000 people.

"I am most happy," he says, "to have a part in the renaissance of music in the United States. This thing began with tears and need. But I think it will stir the people to a sense of musical appreciation as nothing else has. It is all very well that some orchestras and other musical organizations are privately endowed. But citizens should not depend on the generosity of a few. Music is a public right and obligation."

"Many would not call it a 'renaissance.' It seems rather a new birth than a rebirth. Anyway, there is no mistaking the present music-hunger of the American public; and its appreciation of good music, rather than cheap noise, grows more evident right along."

Chico (Calif.) Record.

"Dr. Alfred Hertz did not have to be the keen student of music and director that he is to select young Leslie Hodge as his protege. Hodge proved to his Woodland listeners that he is destined some day to be ranked among the great directors of the world." Hodge is conductor of the Sacramento Music Project orchestra.

Woodland (Calif.) Democrat.

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"We extend greetings and congratulations to L. F. Stoddard and his Federal Music Project band which has selected Oceanside as its headquarters. This band is outstanding in the music they play. Everyone should turn out and lend the band their support. It would be time well spent."

Oceanside (Calif.) News.

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*"There's music in the  
sighing of a reed;  
There's music in the  
gushing of a rill;  
There's music in all  
things, if men had  
ears.  
Their earth is but an  
echo of the spheres."*

—BYRON  
("DON JUAN")

●

FEDERAL  
MUSIC PROJECT  
OF CALIFORNIA

WORKS  
PROGRESS  
ADMINISTRATION

# THE BATON

MARCH

1937



# THE CONDUCTOR'S STAND

By  
**HARLE JERVIS**  
State Director



One of the aims of the Federal Music Project in California last year was to offer music to as many communities as possible, especially where concerts had never before been presented. Our program now is to devise means of perfecting, intensifying and enlarging the scope of these musical activities. Some of the following plans have been placed in operation already; others will begin shortly. These are the goals toward which the California Music Projects are now working:

1. To become a recognized part of the community schedule of events by presenting regular concerts at specified times of the month in central locations.
2. To institute more intensive educational programs in the schools, offering more varied and instructive concerts to all grades of students.
3. To work in closer cooperation with the Recreation Projects in each locality, furnishing appropriate music of high quality and trained teachers and leaders.
4. To collaborate with the Theatre Project in productions which will stimulate the combined efforts of members and staff of both Music and Theatre Projects.
5. To develop an experimental opera group which will endeavor to evolve new methods of presenting musical drama.
6. To exchange the new musical works of composers in the West with states in other regions so that a composition of merit may eventually have national hearing.

7. To develop individual talent by offering studio and concert recitals, thereby providing an op-

- portunity for competent soloists to be heard by the public.
8. To provide opportunities for young conductors to direct orchestral and choral groups.
9. To enlarge the scope of the central exchange library of music in Los Angeles so that musical scores and parts may be exchanged with all States.
10. To extend the scope of the California Music Project magazine "The Baton" to include articles, news and activities of Arts Projects throughout the country.
11. To establish a regular yearly Festival of Arts in California in which the Music, Theatre, Art and Writers Projects would participate. This should be a co-ordinated program in which the four Arts Projects contribute their knowledge and experience to all performances during this Festival Week.

The above plans for future activities are proposed with one basic idea in mind—making a permanent place for the musician in his community. We will not reach this goal until music becomes so integral a part of community life that people will contribute to the permanent maintenance of their own local musical talent.

This concentrated outpouring of Art for the first time in America's history must bring to artists the public's appreciation and demand for their work. The far reaching affects of this steady flow of beauty into the minds and hearts of the American people is the ultimate goal of all our efforts.

## THE BATON

RAY P. DAVIS  
Editor

Beaux Arts Building  
Los Angeles, Calif.

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# MUSIC FOR EVERYBODY

By Ellen S. Woodward

(Assistant Administrator Works Progress Administration)

Underlying the policies for the rehabilitation and relief of unemployed musicians there have been these thoughts:—"Music for everybody according to his desires and needs," and, the retraining of musicians for the contribution of their gifts to the community at large rather than as a personal expression to be enjoyed by a fortunate few.

We learn from the records of the Federal Music Project that 53,000,000 persons have heard 64,000 concerts, programs or performances in the last fourteen months. We begin to appreciate that music has expanded its audience base to undreamed-of lengths far beyond the subscription seat holders of the established symphony orchestras and grand opera forces. We realize that activities of the Federal Music Project are attaining the most hopeful anticipations we held when the Works Progress Administration proposed projects to retrain and rehabilitate the skills and aptitudes of the jobless professional musicians.

There may be a real significance for the future cultural pattern of the United States in the fact that millions in these audiences have heard the symphonies, the concerti, the great lyric dramas and the beloved old oratorios for the first time. The evidence is abundant that a vast hunger for music existed among masses of our people who through distance or because of inadequacy of income were barred from the concerts and opera of the metropolitan centers. Federal music has been taken into areas that long were musically arid and barren.

A century ago Robert Schumann wrote that music is the greatest and most mysterious of the arts. And just the other day another wise person said that music, of all the arts, is the most intimately connected with man's physical nature. It is easy to believe both propositions—in theory. All of us know the stimulus that



comes to persons taking part in mass singing and the energy released by the rhythm of military bands. Such music sways throngs and beckons to new avenues of thought.

But for millions of Americans today, while music is no less stimulating or mood-inducing, it has lost some of the mystery of which the Romanticist composer Schumann wrote. More than two million individuals, children and adults, almost entirely from the relief population and the underprivileged, have had instruction in music, have experienced its warmth and inspiration in music appreciation demonstrations and in group classes, or have participated in bands, orchestras and choruses under WPA music leaders.

Enrollment in teaching classes alone aggregated 201,093 pupils each week in December and this figure shows a marked decrease from preceding months because of infantile paralysis and influenza epidemics which closed community gatherings in several states.

On February 1 there were 13,607 individuals on the Project, divided into 761 units as follows:

159 symphony and concert orchestras employing 5,206; 78 bands employing 2,417; 88 dance orchestras with 1,345; 28 theater and novelty orchestras with 500; 34 choral groups with 948; four opera projects with 519, and 285 educational units employing 1,287 teachers, demonstrators and leaders. Twenty-seven chamber music ensembles, one soloist project, 26 units for copyists, librarians, arrangers, tuners and instrument repairers; 21 coordinating and 18 miscellaneous

projects absorb the others. Of these 2,275 are women.

Now just a few words about the American composer,—although a volume might be published listing his achievements since he came into recognition with the Federal Music Project's encouragement. If such a volume were to leave the press today it would name 1,451 American musicians whose more than 4,000 compositions have been heard at WPA programs in the last eighteen months. For many years, so indurated were we with the European tonal tradition, that the American composer was the most neglected of all our musicians, and there still is surprise in the knowledge that we have 43 American symphonies.

In New York last month the first Theater of Music in America was opened by the Federal Music Project. In this theater orchestras, choirs, grand and chamber operas, artists, lecturers and musicologists are bringing music within the reach of persons in the metropolitan region who desire it. The first of ten programs illustrative of the history and the rhythms of the dance has been given. A symphonic program is performed every Sunday night, devoted in each fourth concert to "new talent"—American artists, composers and conductors.

In Boston a Beethoven Cycle was started this month in Copley Theater in which all of the nine symphonies will be performed, and in the famous old Boston Opera House 7,185 persons heard five joint performances of Paggiacci and Louis Gruenberg's Jack and the Beanstalk during the first week of February. This brings the Boston Project's repertoire to seven operas.

On February 21 the Philadelphia Civic Orchestra, a symphonic unit, will devote its program to American compositions; the Virginia Symphony Orchestra has just received the sponsorship and support of the

Continued on Page Eighteen

# THE AMERICAN COMPOSER

By William Grant Still

(Composer)

For many years, people engaged in all branches of artistic endeavor have been hoping for some governmental recognition of their efforts. At last it has come in the form of the WPA, with its many fine projects, its splendid musical conductors, its opportunities for artistic people to come together for the creation of works of beauty, and its financial support of the artist as on an equal plane with those engaged in other professions. Truly, such an ideal, now reached, not only establishes the artist's confidence in himself, but is the basis for the formation of a remarkable culture—a culture as fine as any possessed by the ancients.

The benefits of the WPA for the American composer, then, are indeed great. To understand fully how great they are, it is necessary to review briefly musical history in America. In the past, conductors of our symphonies have programmed American works only occasionally, while giving the greater part of their attention to acquainting the American public with classic and modern European music. Of course, this is necessary too. We should not be ignorant of the fine things our musical neighbors are accomplishing. But, on the other hand, we should not be ignorant of what our own composers are doing. Europe is not so inconsistent. Its loyalty to its own composers is staunch. Give a Berlin audience the choice between a German and a foreign composition, and it will select the local product every time. This is true of almost every European



country. There may be many reasons for it, but there can be no doubt that loyalty is one of them.

Among American conductors, Howard Hanson has been unique, for he alone has dared to present American compositions at Rochester on a large scale, meanwhile wisely not forgetting to play the works of others. The result is a fine orchestra under the direction of an excellent musician (who is also an American composer of great prominence) and an intelligent audience, sensitive to all that is good and to all that is merely "acceptable" in American music. Ask any one who attends the Rochester concerts his opinion of the relative merits of any American composer. You will receive a discriminating, thoughtful reply, for he has heard them all, played beautifully.

But, as I say, Howard Hanson is unique. Stokowski, Lange and Goossens (among others) have all done excellent work in programming American compositions and have thus furthered the cause, since their approval means a great deal in itself, but none of them has done it on such a large scale as Dr. Hanson.

Thus, the value of the WPA to

the American composer is increasingly apparent. Now he can actually hear his music, played on programs devoted solely to American compositions or, as MacDowell would have it, in the company of foreign composers, so that its relative merit may be discovered. Now there can be developed a real American school of music, for it is only in getting his product out to a responsive public that any artist can mature.

Although I have been told that my music has been played by Project orchestras in the East, it was but recently that I was privileged to hear it done by such an organization, when Vernon Robinson and his Federal Symphony of San Bernardino, Calif. played my "Africa" and my "Kaintuck" with Verna Arvey at the solo piano. Mr. Robinson has played many other American works, some of them for the first time. For instance, he has played Leach's Concert Overture, Garton's "Concertino", Gale's "Suite Druid Pete", Williams' "Overture Miniature", Frederickson's "Frescoes", as well as Gale's Fantasy on a Japanese Theme, "Oiwaki". In a recent conversation with Modeste Altschuler, I discovered that he, too, is eager to present new American music. The enthusiasm displayed by both Mr. Robinson and Mr. Altschuler seems to me to be a truly wonderful thing—something that other conductors would do well to emulate, for thus they can serve a great purpose in furthering the cause of a great, typically American, music.

## THRONG THRILLED BY SCHOENBERG

Arnold Schoenberg, widely discussed composer and conductor, presided at the podium of the Los Angeles Music Project Symphony Orchestra on February 17. Dr. Schoenberg conducted the Los Angeles premiere of his tone poem, "Pelleas and Melisande".

Students of music, followers of Schoenberg, and many people numbered among the great in the world of music and the arts, filled Trinity Auditorium.

Reviewing the concert in the Los Angeles Times, Isabel Morse Jones said, "In this 'Pelleas and Melisande' the egocentric modernism of contemporary leadership is already apparent. Schoenberg is an individualist always and seems to be wholly uninterested in the reactions of his listeners. He is important because he writes his own music without fear or favor to any other composer. Los Angeles musicians deemed it a privilege to hear 'Pelleas and Melisande' and to have the composer wield the baton."

Richard Drake Saunders wrote in the Hollywood Citizen-News, "It seems surprising that this work has so long been neglected on concert programs."

In the Los Angeles Evening News appeared, in part, the following review under Mildred Norton's signature, "Rushing in where angels feared to tread, the Federal crew ambitiously attempted an Arnold Schoenberg number, and put other local orchestras to shame for their weak-kneed evasions of the work by turning out a thoroughly commendable performance. . . . It is a magnificent work. One wonders why Los Angeles had to wait a quarter of a century to hear it. It can stand alone, not only as absolute music, but as some of the greatest music of this age."

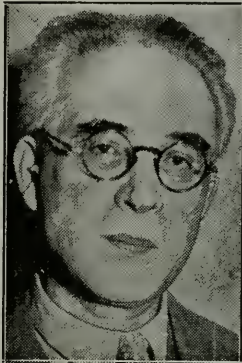
*Winners in a contest being sponsored by the San Francisco Federal Music Project for voice, piano, and violin, are promised an appearance with the Project symphony orchestra, under Ernst Bacon, during Music Week.*

*Interested musicians should contact Ernst Bacon, San Francisco Supervisor, Federal Music Project.*

## DR. NIKOLAI SOKOLOFF LOS ANGELES VISITOR

DR. NIKOLAI SOKOLOFF, NATIONAL DIRECTOR OF THE FEDERAL MUSIC PROJECT, ARRIVED IN LOS ANGELES ON SATURDAY, MARCH 6, AFTER A TRIP FROM WASHINGTON. DR. SOKOLOFF'S ACTIVITIES OVER THE WEEK-END INCLUDED CONFERENCES WITH HARLE JERVIS, STATE DIRECTOR, REGARDING future plans for the California Project.

### DR. SOKOLOFF



### Felix Borowski Writes--

February 23, 1937.

Miss Harle Jervis,  
State Director,  
Federal Music Project,  
Los Angeles, Calif.  
Dear Miss Jervis:

Many thanks for your very kind telegram telling me of the success of "Fernando", which I received this morning. Considering the skill and the resources of the organization which you have built up so admirably, and the genius of my friend, Samossoud (who is, I feel, one of the greatest living conductors), it would have surprised me greatly if your production had failed to make an impression. I am more than pleased to know of the triumph that both of you have brought about, and am sorry only that I was not able to see and hear "Punchinello" and "Fernando". It gave me no little joy to write the latter, for I ardently hoped to make something worth while out of a new idea. I am afraid that "Fernando" will shock the serious lovers of "grand" opera, but perhaps it will do them good, too!

With renewed thanks and kindest regards,

Very sincerely yours,  
Felix Borowski.

On Saturday night, Dr. Sokoloff attended a performance of Felix Borowski's adaptation of "I Pagliacci" and his modern satire on grand opera, "Fernando del Non-sensico", at the Figueroa Playhouse. Dr. Sokoloff said, "This is one of the finest productions that has been given by a music project in the United States". He complimented the cast very highly on the excellence of their performance.

On Monday, he and Miss Jervis left for San Diego, where they began an inspection tour that will take them to all state projects.

"The California Project, as much as I have seen of it, seems to be in excellent shape," said Dr. Sokoloff. Dr. Sokoloff plans to remain in California a week or ten days before beginning an inspection tour that will carry him to music projects throughout the Western Region.

Music lovers and patrons of the arts here had hoped that Dr. Sokoloff might be heard at the podium of one of the California Project symphony orchestras, but pressure of business and the fact that Dr. Sokoloff plans to visit the entire region, prevented his appearance. However, Californians may anticipate Dr. Sokoloff's return early in the summer, at which time he will conduct one or two of the larger California Project symphony orchestras.

x x x

Dr. Sokoloff was musical director and conductor of the Cleveland Orchestra for fifteen years and as a guest conductor he has appeared with the London Symphony Orchestra, the Academic Orchestra of Russia, the Philadelphia and the New York Philharmonic Symphony Orchestras, and the Chicago, Detroit and San Francisco Symphonies and the Rochester and Portland Philharmonic Orchestras.



THE RHINE MAIDENS

BY

Stephen deHospodar

(FEDERAL ART PROJECT)



# FEDERAL ART IN CALIFORNIA

*By Holger Cahill*

*(National Director, Federal Art Project)*



California, as anyone may observe, is a vast country. Picked up and placed on another continent, it would be an empire of its own. With its beautiful setting—mountains, forests, seashore, lakes—California should develop an outdoor art because of its climate, which is free from great extremes of heat and cold, and because of its brilliant sunshine. The California units of the Federal Art Project are tending toward this development of outdoor forms of art.

California, possibly because of the grandeur of its natural setting, goes in for the monumental. Hence, large mosaics in colored tile and marble, well suited to grandiose expression, are one of the outstanding activities of the California units. The mosaics are being placed on exterior walls, as well as interiors, since California's public buildings, in many instances, lend themselves so admirably to outdoor decoration.

The mosaic technique is being employed in a number of styles and mediums,—glazed tile, matt or dull tile, marble in small fragments and in larger cut-out pieces whose various colors and shapes form the outlines of the composition. This last style, an ancient one as its Latin name indicates, is known as *opus sectile*. It is being used with notable success in two large interior panels for the lobby of the new Alameda County Court House in Northern California.

The Long Beach Municipal Auditorium is a splendid example of the glazed tile mosaic being created by artists in Southern California. On the front exterior wall of the auditorium a vast arch, thirty-eight feet high by twenty-six feet wide, frames a recessed wall on which 400,000 bits of tile are being carefully placed by thirty trained craftsmen working from designs by a master artist, and under his supervision.

Another distinctive project for California is the large sculpture. I think we have never developed in this country a good school of monumental and civic sculpture. Architecture, with us, has always dwarfed the civic monument, and this should not be so.

California is developing some very large monuments, some cast, some cut directly in stone, and in the northern part of the state they are working with formed stainless steel. It will be interesting to watch these many works now being produced by the Federal Art Project, to see

whether a new school of sculpture is being developed.

The work of the Art Project in California is considerably above the average. The work done in groups—and this is not only my own opinion, but the opinion also of other people who have watched the artists—is an improvement over the work they did separately. Artists working in a group not only stimulate one another to do better work, but they produce things that cannot be produced by individuals. In the Federal Music Project you have symphony orchestras. They work, not as a group of soloists, but as one man. If you had to listen to an orchestra of one hundred soloists, it would be a rather painful experience. On the Art Project we also have our symphonies—groups of trained artists and craftsmen working together to produce a work which no one artist could carry out alone.

California is significant in its environment, both natural and social. It has art talent of a remarkably high order. Its mural paintings, mosaics and outdoor sculptures are distinctive, and an increasingly high quality is readily apparent. California artists have the ability, the technique—and, above all, the opportunity—to carry art in this part of the country to higher levels than it has ever known before.

# COSMIC MUSIC

By R. M. MacAlpin

(Member Pasadena Project Symphony Orchestra)

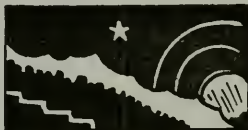
An outstanding article in the February issue of the BATON called attention to the curative powers of music. Taken with the closing remarks of Dr. Sokoloff's remarkable address, published in the same issue; "... that the spirit of man does matter, as well as new plumbing gadgets and better gas stations;" and with the profound references in Dr. Altschuler's sketch on the art of conducting; and with the high moral tone of the "New Literacy" article; a large morsel of food thought presents itself to the philosophic mind.

There is almost no limit to the powers of organized sound and rhythm, according to the most comprehensive teachings. In ages long before the Christian era we find records of the healing power of music. All the fire-philosophers of the middle ages knew of it. It will not be long before we shall have our corps of artists in every hospital, sanitarium and asylum, practicing and studying the finer points of musical healing. Musicians of a special type will be developed for this work, of course, because the healing effect is enhanced a hundred-fold by the attitude and the emanated vibrations of the artists themselves.

Joshua blowing down the walls of Jericho with his trumpet blasts, is no fairy-tale either, but a lesson in sympathetic vibration.

It will be a long time before our rather materialistic race will evolve to the finer uses of humanly produced music, but those who wish may wonder if the giants who built the great Pyramid some 70,000 years ago, cemented their stones by atomizing the rocky surface with rhythmic depolarization? Or levitated the great stones into place with a rhythmic vortex we have yet to relearn? Does it not stand to reason that a force that will destroy will, if thrown into reverse, also create?

Then there is the stimulation of



evolutionary growth in the lower kingdoms of life by the proper musical tones and waves. But all these

interesting possibilities of music as a cosmic influence are inferior. They are individualized departments in the larger purpose of humanly produced music.

Anything produced by human legislation, education or industry should, according to universal ethics, be contributory to the Magnum Opus of human Being and Becoming; which is "expansion of consciousness" in the individual, and hence in the mass.

Can anyone question the power of music to weld human hearts and minds into union, or even unity, for the time being at least? Then, if the human units who are being bonded by the "universal language"—say a symphony audience of a thousand persons—would hold a single, commonly expressed kindly thought, universally applicable, would they not exert a great influence in the planetary field of thought-induction? Like purifying a community reservoir from which all of us must drink. Would such self-conscious intellection tend to stop warfare and to breed great statesmen? Would music, as the synchronizing power, have a new relative value in the national and planetary consciousness?

Our Federal Music Projects, as among the first seeds of "Government subsidized arts and sciences," would seem to be specially adapted to this subtle development of cosmic music. For our Federal musicians themselves are, so to speak, bonded by a common need and purpose; whether that purpose be the old-line idea of "relief", or the more forward-going idea of a pioneer effort toward new degrees of human Being and Becoming.

A fundamental seed-thought for broadcasting into our over-commercialized consciousness might be: "Let us build a civilization on higher human value."

## Can You Answer These?

1. Name any two prominent living composers whose works have been performed by the New York City Composers' Laboratory.
2. What is the meaning of the words "cantus firmus"?
3. Name the composers of two famous Requiem Masses.
4. Of what endowed conservatory of music is Josef Hoffman the Director?
5. Who wrote "Fernando del Nonsensico"? (He wrote an article for the February "Baton".)
6. Which is longer, the bow of the violin or that of the cello?
7. What modern living composer is called the "Einstein of Music"? He wrote "Pelleas and Melisande".
8. What French composer became Director of the Paris Conservatoire of Music in 1842? He wrote "Fra Diavolo".
9. (a) Who wrote the opera "Manon". (b) Who wrote the opera "Manon Lescaut"?
10. Who is the Music Editor of the New York Times?

(Answers on Page 12)

## TULSA ORCHESTRA AMONG FIRST SIX

*From the Tulsa Tribune*

Tulsa's WPA Symphony orchestra may soon be rated as one of only six of its kind in the entire nation.

With plans already well under way for the federal government to subsidize six symphonies in as many cities of the United States, it was indicated Wednesday there is a "strong possibility" the Tulsa orchestra, conducted by George C. Baum, will be one of the six.

"The plan," explained Dean Richardson, state director of federal music projects, "is to select six orchestras in the United States and designate them as 'federal symphonies', a term that can be applied only to those WPA symphonies which, because of the quality of their work, merit it.

Richardson said three weeks ago the 100-piece New York Symphony, formed from all orchestras there and conducted by Dr. Nikolai Sokoloff, national director of federal music project, was designated as the first of the six. The others he believes will be Philadelphia, Boston, Chicago, Los Angeles and Tulsa.

Richardson was profuse in his praise of Mayor T. A. Penney, W. Dexter Moss, chairman of the Tulsa fine arts committee, and Dorothy Heywood Reedy, president of the City Federation of Music clubs, all of whom have taken leading parts in supporting the orchestra.

## Ernst Bacon Lauded In Chicago Concert

After an all German program, presented on February 18 under Ernst Bacon's baton, the San Francisco Supervisor left for a short stay at Chicago, where, at the invitation of Guy Maier, he acted as guest conductor of the Illinois State Symphony Orchestra, a Federal Music Project unit of that city.

Ernst Bacon conducted the orchestra in the Second Movement of his D Minor Symphony, for which he was awarded the 1933 Pulitzer Prize in music composition. Other numbers on the program included Beethoven's Overture to "Coriolanus", Reformation Symphony (No. 5), by Mendelssohn, and Mozart's Concerto in

### CONTRIBUTORS

"The Baton" is grateful to the following State Directors, who have kindly consented to contribute features and news items to the magazine each month:

Erle Stapleton, North Carolina  
Harry Whittemore, New Hampshire

Ira S. Pratt, Kansas  
Frederick Rocke, New Jersey  
William I. Pelz, Indiana  
Wilfrid Pyle, Virginia  
William Meyers, Nebraska  
William V. Arvold, Wisconsin  
Karl Wecker, Michigan  
George Crandall, New York  
Frederick W. Goodrich, Oregon

Dean Richardson, Oklahoma  
Rene Salomon, Louisiana  
Helen Chandler Ryan, New Mexico

Mrs. John F. Lyons, Texas  
Reginald Bonnin, Maine  
Vaughan Cahill, Ohio  
Clarence Carter Nice, Florida  
John J. Becker, Minnesota  
William Haddon, Massachusetts  
Albert Goldberg, Illinois

E Flat Major, which featured Guy Maier at the piano.

Glenn Dillard Gunn, reviewing the concert for the Chicago Herald and Examiner, wrote: "(Bacon) . . . is one of the conductors who should, but will not, replace some of the recently imported second-class Europeans now active in Minneapolis, Rochester, Philadelphia, and other American cities. The impression of his talent, as exhibited in Beethoven's 'Coriolanus' overture and the Mozart accompaniment, was one of authority based on knowledge. His gifts as composer were interestingly displayed in a movement from his first symphony. . . ."

Mr. Bacon has now returned to his activities as Supervisor of the San Francisco Project.

## CHALMERS CLIFTON NEW EASTERN HEAD

Chalmers Clifton, Professor of Music Conducting at Columbia University, has been selected to head the Federal Music Project in New York City by Dr. Nikolai Sokoloff, national director.

Mr. Clifton succeeds Lee Pattison, who announced his resignation as of February 15. Mr. Pattison will be in charge of the next popular spring season at the Metropolitan Opera House.

Mr. Clifton served as the project's director in New York City from September, 1935, to January, 1936. He was succeeded by Mr. Pattison. When he resigned as regional director, Mr. Clifton continued his interest in the project's activities in both advisory and musical capacities. On numerous occasions, he has served as guest conductor of Federal Music Project symphony orchestras, and last year he took an active part in the project's festival of American music. He was born in Jackson, Mississippi, in 1890, and studied music at the Cincinnati College of Music and Harvard University, later continuing his musical education in Paris with V. d'Indy and A. Gedalge.

## New American Works Played By Projects

American compositions performed by Federal Music Project units during the first two weeks in February included Arthur Shepherd's "Horizons", Roger Sessions' orchestral suite from "Black Maskers", Theodore Cella's "Carnival", in New York City; Aurelio Giorni's "Pascaglia", in Buffalo; Reginald Beales' "Soliloquy", in Salt Lake City; John Powell's "Snowbirds on the Ashbank" and "Green Willow Quincy Porter's "Dance", and John Cianciarulo's "Fete Champetre", in Philadelphia; John Leight's "Symphony", and orchestral excerpts from Fleetwood Macfarlane's opera "Philemon and Baucis", in Milwaukee; Arnold Schoenberg's "Pelleas and Melisande", and Paul Martin's "Elegy to an Unknown Hero", in Los Angeles; Ernst Bacon's "Country Roads—Unpaved", in San Francisco, all written for the orchestra; and Ernest Bloch's "Schelomo", in San Francisco, for violinello and pianoforte.

## NATIO

## NEW YORK CITY

The Works Progress Administration Theatre of Music opened late in January with a concert by a hundred-piece Federal Symphony orchestra directed by Dr. Nikolai Sokoloff.

The new Theatre of Music occupies the building formerly known as the Gallo Theatre on West 54th Street where seven performances each week are now being given, including grand and chamber opera, symphony concerts and choral performances. The admission price ranges from twenty-five to fifty cents. The programs of the Composers' Forum Laboratory are given in the Theatre on Wednesday nights, and are free to the public. Sunday nights are devoted to symphony programs. One performance each month is known as a "New Talent" performance, when young American musicians have opportunities to appear as conductors and soloists. These programs also present compositions of native composers.

## MUSIC

February 26 marked the last in a series of five Friday evening concerts devoted to the music of Mozart and Haydn.

The Madrigal Singers, under the direction of Lehman Engel, concluded a series of five concerts devoted to choral music on Sunday, February 28. The choral works presented ranged from the sixteenth century to the present.

The third subscription series, consisting of twenty programs, was begun on February 7, and alternates with the Madrigal Singers' concerts on Sunday afternoon performances. These programs illustrate "The Sources of Dance Rhythms and Form," tracing their development and contribution to American literature from the sixteenth century to the present. Outstanding dance and concert groups are appearing in this series. Mr. Chalmers Clifton is the new regional director of the New York City Project.

*The first Theatre of Music in America was by Dr. Nikolai Sokoloff, who also conducted the chestra. The opening of the Theatre of Music Project. It is hoped that other similar units will story in the first column on the left.*

## NEW HAMPSHIRE

The Federal Music Project of New Hampshire has cooperated with educational leaders throughout the State in an effort to bring concert programs of merit and interest to the young people of New Hampshire. By working directly with school music supervisors, it has been possible, on these programs, to feature orchestral numbers which the students have been analyzing in Music Appreciation classes. The Federal Music Project's thirty-piece concert orchestra has given this type of program in twenty-five cities and towns and has filled many return engagements.

Other units in New Hampshire functioning through the Federal Music Project are a twenty-piece band, a twelve-piece dance orchestra, and a teaching project which employs twenty-nine teachers and instructs over one thousand students from relief and underprivileged families.

## CHICAGO

The Chicago Project started its second year recently with eight units comprised of five hundred singers and instrumentalists. These units are the Illinois Symphony Orchestra, under the direction of Izler Solomon; the American Concert Orchestra, under the direction of Dr. Gustave Ronfort; the Illinois Concert Band under Max Bendix; the Illinois Philharmonic Choir, under Walter Aschenbrenner; the Colored Concert Orchestra, under Norman L. Black; the Colored Jazz Orchestra, under Zilner Trenton Randolph; the Jubilee Singers, under James A. Mundy, and the Great Northern Theatre Orchestra, under Edward Wurtzebach.

A composers' forum has recently been established by Albert Goldberg in which the works of many prominent Chicago composers are being performed and discussed.

## NEW

The Syracuse Orchestra, directed by Polah, gave a concert in February at the popular assembly hall on February 4 at the Syracuse University. The Syracuse Orchestra's concert program for the month of February was a program at the Syracuse University on February 25 at Crouse-Henrichs Hall. On February 25, the Syracuse Orchestra acted as the guest of honor at the Crouse-Henrichs Hall.

In Yonkers, the Yonkers Orchestra held a concert at the Yonkers City Hall on February 25. The Yonkers Orchestra, directed by each week, gave a concert at the Yonkers City Hall on February 25. The Yonkers Orchestra, directed by each week, gave a concert at the Yonkers City Hall on February 25.

Other Yonkers orchestras which were active in February were the Yonkers City Orchestra, directed by each week, gave a concert at the Yonkers City Hall on February 25.

News of the Yonkers City Orchestra, directed by each week, gave a concert at the Yonkers City Hall on February 25.

## ACTI



# - W I D E

*in January 24 by the New York City Project, and the red-piece New York City Project's Symphony Orchestra long cherished ambition of the New York City Project throughout the United States. See complete*

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## INDIANA

Two major concerts presented by the Indiana Federal Music Project were given by the Clinton Band, under the direction of Paul Fidler, on February 19, and a Festival Night in Indianapolis on February 23. The latter concert was in the nature of a miniature music festival, and was produced for the purpose of giving a cross section of the Indiana Federal Music Project activities. Compositions by Mabel Daniels and Thomas Griselle were given their first Indianapolis performance at this concert.

January marked the beginning of a series of Federal Music Project broadcasts originating from Station WIRE in Indianapolis. These programs are presented each Tuesday and Friday afternoons from 4:15 to 4:30, and include selections by the concert orchestra, the string quartet, the trio, and the two-piano team of Pelz and Whetstone. Each broadcast features a composition written by a contemporary American composer.

## KANSAS

Federal Music Project units in Kansas include two concert bands in Kansas City, one of which is composed of negroes. The white band is entering a series of weekly concerts and studies in music appreciation in the various schools in Kansas City.

In addition to these major groups there are now teaching groups in six counties in Kansas and, according to Ira S. Pratt, State Director, three or four more teaching groups will be organized this month.

## BOSTON

Miss Anne de Guichard, one of the country's professional woman bassoonists, is the only one of her sex among the seventy-five members of the State Symphony Orchestra. This popular unit is now engaged in a series of concerts being presented at the Copley Theatre in Boston on Sunday evenings, under the baton of Alexander Thiede.

The Copley Theatre series is of special interest to students and lovers of good music as a cycle of Beethoven's great symphonies is now being given. One Beethoven symphony is presented each Sunday and shares the program with the work by a contemporary composer and a guest soloist.

William Haddon, Massachusetts state director, recently announced that Bizet's famous opera, "Carmen," under the direction of Isaac Van Grove, will shortly be presented by the Boston Project.

# PROJECT

## NEBRASKA

Foremost among the activities of the Federal Music Project in Nebraska has been the series of music appreciation concerts for children now being presented in the elementary schools in Omaha. To date the orchestra, in four months time, has played to a total audience of over 72,000 students.

These concerts, originally planned by state director William Myers, were accorded such enthusiastic reception that the project office has since been kept busy booking engagements in practically every school in Omaha. Dante Picciotti, director of the Omaha Civic Orchestra, has been conducting these concerts.

In addition to this activity in the schools, the Omaha project is at present conducting music composition contests among the school children.

# T I E S

## OREGON

In cooperation with the Oregon federation of music groups, the Oregon Federal Music Project is planning the presentation of a spring festival of music to be given in Portland next month. Gaul's Cantata, "The Holy City," is being considered for an outstanding feature of the festival. For this purpose a large number of the members of the Portland Symphony Chorus, in addition to many women now being trained under project teachers, will be used. It is also planned to have the Portland Civic Orchestra accompany this work.

A proposed musical festival on the occasion of the dedication of Mount Hood Timberline Lodge is also contemplated. Such choral numbers as Beethoven's "God's Glory in Nature," Schubert's "The Omnipotent," "The Song of the Marching Men," from "The New Earth" of Henry Hadley, and the "Hail Bright Abode" of Wagner are being considered for presentation at this festival.

### National Music Clubs To Meet April 23-29

The National Federation of Music Clubs will hold its Biennial Convention in Louisville, Kentucky, April 23 to 29, according to an announcement recently made by Mrs. John Alexander Jardine of Fargo, North Dakota, national president.

After conferring with distinguished American artists relative to their appearance at the Twentieth Biennial and American Music Festival, Mrs. Jardine announced that Mrs. H. Carroll Day, chairman of the Biennial program, had already assigned places on the program to choral and instrumental groups from twenty-nine states.

Mrs. Jardine announced as special features of the Twentieth Biennial a "Junior Day" on April 24, when performers up to the age of high school graduates will appear, and a "College and University Day" on April 27.

## VIRGINIA

From the Golden Gate to Tidewater, Virginia is a far-flung territory but not too great to be compassed by the activities of the Federal Music Project. It seems this splendid enterprise is serving to bring together in a common endeavor states in all parts of the Union, and to arouse an infinitely greater interest than hitherto. It is gratifying that there are publications of the various projects in which an exchange of information serves as a tremendous stimulus to one's particular aspirations.

In Virginia, the Project is performing in both city and hamlet, mountain fastness and coast town, with equal enthusiasm and accomplishment evidenced in every locality. There are few cities, none of which is over 200,000 inhabitants—the rest of the state is made up largely of agrarian communities. Four bands and one full-fledged symphony orchestra during the past six months have given 332 performances to audiences aggregating over 102,459 persons, and teaching projects boast 140 recitals with an attendance of 58,553. The latter represents the work of only 28 teachers in four sections of the commonwealth with an enrollment of 3,705 pupils, young and old.

Journeying west from the Atlantic coast, through the Blue Ridge mountains to the hill country of Southwest Virginia, we find the teachers accomplishing more in the way of aesthetic elevation than elsewhere in the state, because there are many illiterate mountaineer families whose first contact with the practical beauties of music has been unbeset by the distractions of more urban influences. Even the schools do not have music courses, a denial which is offset by the efficient work of the Federal Music Project.

The response on the part of pupils and audiences has given proof that there is no lack of appreciation and gratitude for the extraordinary work in progress, which gives to the underprivileged as well as entire isolated and musically-starved communities the opportunities they have never known.

## WISCONSIN

During the past month, Wisconsin has been concentrating on Milwaukee, in order to show the citizens of that city the possibilities of its fine symphony orchestra. From a concert orchestra of some thirty members, the Wisconsin Symphony of eighty players has now been developed.

With the help of regional director Guy Maier, a series of important concerts was arranged. The first of this series was held on January 29 with Jerzy Bojanowski acting as the guest conductor and Guy Maier as soloist. The second of the series was held on February 28 with Mr. Bojanowski, the dynamic young conductor of the Illinois Symphony, again acting as guest conductor, and with Margaret Diefenthaler and Roland Dittl, the popular piano team of Milwaukee, doing the honors as guest soloists.

The remaining two concerts of the series will find Rudolph Ganz and Dr. Nikolai Sokoloff appearing as guest conductors.

## ANSWERS

To Questions on Page 8

1. Henry Hadley, Lazare Saminsky, Werner Josten, Edgar Stillman Kelley, Maurice Levenson, Mabel Wood-Hill, Rosalie Houseman, William Schumann, Roy Harris, Daniel Gregory Mason, Lehman Engel, Isadore Freed, Virgil Thomson, Henry Cowell, Frederick Jacobi, David Diamond.
2. The Plain Song, or Chant.
3. Verdi, Mozart.
4. Curtis Institute, Philadelphia.
5. Felix Borowski.
6. The bow of the violin.
7. Arnold Schoenberg.
8. Daniel F. E. Auber.
9. (a) Massenet. (b) Puccini.
10. Olin Downes.

## SCORING:

- 60 Passing
- 70 Good
- 80 Excellent
- 90 You're a musician
- 100 You peeked

# PRIVATE EMPLOYMENT RECALLS FEDERAL MUSICIANS

By R. P. D.

Federal Music Project musicians are returning to private employment in increasingly large numbers.

Individual musicians and, in many instances, whole units have left the project for work with private organizations, so that project rolls have been reduced by more than one thousand persons throughout the United States since January 1 of this year.

Lee Pattison, former regional director for seven New England states, left the Federal Music Project on February 15 to become director-in-chief of spring and summer productions at the Metropolitan Opera House. Mr. Pattison will succeed Edward Johnson during the latter's leave of absence.

Ernest Hoffman, former director of the Boston Project opera unit, has been called to Houston, Texas, to direct that city's privately supported symphony orchestra. Mr. Hoffman achieved considerable success on the Boston Project as the director of several operas.

From Guy Maier, regional director, comes the following letter: "Slowly but surely we are arriving at the ultimate result for which the Federal Music Project operations were intended. In Cincinnati last week we lost three musicians to private employment. During the past month our pianist at the Bellaire, Ohio Project resigned to take private employment, and in Cleveland we have recently had two such resignations. Also in Cleveland, we have had a very fine gypsy unit which resigned at the close of last week's payroll period to take work in a St. Louis restaurant. This is the first instance we have had where an entire unit has been absorbed by private employment; and the surprising thing is that they are being paid a very

attractive salary."

The gypsy unit of which Mr. Maier writes has been given a long term contract, and their pay will restore them to the union rate.

Gerard Dougherty, formerly a regular member of the choral group of the San Diego Project, who showed aptitude while assisting stage director William G. Stewart, was recently selected as stage director of the San Diego State College's pro-

## Current Competitions

A chamber music prize of five hundred dollars is offered for a string quartet to have its world premiere at the Festival of Pan-American Chamber Music to be held at Mexico City in July, 1937. Details may be had from Hubert Herring, Director, Committee of Cultural Relations with Latin America, 289 Fourth Avenue, New York City.

\* \* \* \*

A choral drama prize of five hundred dollars is offered by the American Choral and Festival Alliance, for a work in this form by an American citizen. Entries close April 1, 1937; and full particulars may be had from Rudolph Ganz, 64 East Van Buren Street, Chicago, Illinois.

\* \* \* \*

The Philharmonic-Symphony Orchestra of New York offers a prize of one thousand dollars for an orchestral composition ranging from twenty minutes to full symphonic length, and a second prize of five hundred dollars for an overture, suite or symphonic poem not longer than ten to twenty minutes. Entry blanks and full information may be had by writing to the Philharmonic-Symphony Orchestra, 113 West 57th Street, New York City.

duction, "The Student Prince."

Ervin Nyiregyhazi, brilliant pianist of the Los Angeles Project, gave his farewell project concert to a large audience assembled in the Los Angeles Trinity Auditorium on February 24. Mr. Nyiregyhazi has been booked by a New York agent for an extended concert tour of New York and the New England states.

Several musicians of Federal Music Project units have signed contracts recently with five subscription symphony orchestras in Metropolitan cities and with two of the established opera companies.

Members of the Oakland and San Francisco Project symphony orchestras were called upon to augment the San Francisco Symphony during a recent opera. Several players from these project orchestras were retained for regular employment with the San Francisco Symphony.

In several recent instances civic groups comprised of art patrons and lovers of music have been organized to perpetuate music project units when Federal assistance is withdrawn. The Symphony Society of Hartford, Connecticut, with many distinguished names on its directorate and membership, was created last month "to sponsor at all times morally, and when necessary financially, the excellent work of the Hartford Project Symphony Orchestra."

Indications from many projects through the United States point to the fact that Federal musicians are being, and will continue to be, returned to private employment in increasingly large numbers.

# The Dance

## NATIONAL YOUTH ADMINISTRATION

By Anne Whittington

(Supervisor, NYA Dance Group, City and County of San Francisco)

The NYA Dance group of San Francisco, being the only federally sponsored dance unit of this district, has taken a professional outlook in its standards of material and performance. It has worked in a most sincere effort toward achievements that could be measured by any standards.

The necessarily experimental nature of the project at first has been justified, I sincerely believe. While, admittedly, there have been flaws in performance, from the enthusiasm voiced by our audiences we are reasonably certain that we are bringing an important art form to the people which has been too rarely presented and for which there is a definite need and desire today.

The group, which is composed of 16 dancers, commenced rehearsals in January, 1936, under my direction and has been working together steadily since that time. The girls then were totally inexperienced in Modern Dance in the art form. Dance to them consisted of the popular types of movement such as tap, acrobatic, ballroom, etc. There were three things in common between myself and the group: a sense of rhythm, a desire to learn, and enthusiasm for something new. Our greatest handicap was the fact that these youths, never having had the opportunity to see modern dances in any form, much less any concerts by leading exponents of Modern Dance such as Martha Graham or Mary Wigman, had not the vaguest notion of what we were driving at until they began to react kinesthetically and emotionally themselves. This in a way was also an advantage because these young dancers are now making a contribution which is expressive of this particular group and not in im-



itation of dancers that have been seen and whose movements were unconsciously adopted.

By September, 1936, the group had sufficient technique to begin a professional performance schedule. We have given since that time performances at schools, P. T. A.'s, Community Centers, and colleges with a repertoire that is steadily growing and improving, discarding numbers that have been outgrown through advancing technique and changing and maturing concepts of dance art. The present repertoire consists of fourteen dances, and there are three dances in the process of creation that will be added or substituted for older dances in our repertoire.

The project has been very fortunate in having since September, 1936, as its musical director Pasquin Bradfield, a composer and pianist well equipped for the important work of providing suitable and enhancing scores for the dances. Music for all group dances has been written and played by Mr. Bradfield. A particularly thrilling composition has been his music for "March" in which he uses percussive tone clusters with exciting dissonance. The girls in the group have also been trained in percussion, and a percussion dance using

11 people is included in our concert repertoire.

Costuming of the group has been another problem that has been quite adequately solved. The most inexpensive materials were necessarily used such as cotton flannel and unbleached muslin which, when dyed, make excellent costumes. Desert cloth in colors was also used although it is more expensive. The group uses a unit costume of extreme simplicity for its larger group numbers. It is a long, full gored, sleeved costume, tile in color. There are three girls employed on the project to act as seamstresses and wardrobe mistresses.

We now have a wardrobe of about 80 costumes which are kept in order and ready for use. The costumes have been designed by several persons who, in most cases, would see a dance and become interested in creating the costume for it. Katharine Wagner's costumes for "Gothic," one dance in our series of three "Medieval Sketches" are particularly good, using classic line and simplicity with full, rich colors. The material used is cotton flannel.

Sometimes I am amazed at the enthusiasm with which our group has been received; but when, in retrospect, I look at these dancers as they were a year ago and then see them in rehearsal today I am not so surprised. Each individual in the group has achieved not only bodily poise but a mental attitude toward life and art that has completely changed since her introduction to this type of expression. Collectively the individuals in the group have learned the joy of enthusiastic and harmonious work in a field in which they unanimously wish to continue professionally.



# In California

## FEDERAL THEATRE PROJECT

By Myra Kinch

(Director, Dance Unit, Los Angeles Federal Theatre Project)

Attempting to summarize the aims of an undertaking as comprehensive in its scope as the Dance Unit of the Federal Theatre Project in Los Angeles presents many difficulties in a limited allotment of words.

Many days were spent in the preliminary try-outs and in the selection and segregation of the dancers into their various groups, and then, when this was satisfactorily completed, the Dance Unit went into immediate rehearsal for its first production. This production, the *Revue of Reviews*, which met with immediate popularity, was first presented in Hollywood for a month's run, then transferred to a Los Angeles theatre to accommodate those who had been unable to attend the Hollywood production.

The first and most immediate service of the Dance Unit is to furnish dancing for all the various divisions of the Federal Theatre Project. All plays, operas or revues needing incidental or structural dances are furnished these numbers through the Dance Unit. But this service, while of great importance, should not be the Dance Unit's ultimate goal.

Just as the Drama Unit strives to present fine plays, and the Music Project supports a splendid symphony orchestra, so does the Dance Unit hope to present the finest concert dancing to the general public at a popular tariff.

In order to do this well, an extensive program of re-training is being arranged. Because of the wide variety in the types of dances the members of the Dance Unit must be able to do, it will be necessary for many of them to learn new techniques. Some of the dancers who apply for Relief have been trained in ballet, tap, acrobatic and conventional theatrical dancing; others have



had only modern dance technique or have combined modern and ballet. All of these dancers will be trained in the type of dancing they have not previously studied, thus enabling them not only to be of greater use on the Dance Unit, but better equipping them for positions apart from the Unit. Constantly the good theatrical positions are being given to dancers who know many types of dancing, and so this educational program will be of great benefit to all the members of the Unit.

Another aim of the Dance Unit is to experiment constantly with new ideas in both concert and revue dance. This requires the wholehearted assistance of all the other related departments, as the entire Project is based on departmental cooperation. This cooperation naturally results in unusually well unified productions.

Many opportunities for interesting experiments in the technical field will be offered through Dance Unit productions. Lighting and settings for the dance are fields rich in such opportunities. The Federal Theatre Project is an ideal place to experiment with the new ideas in stage production, for, in the Federal Theatre there is the constant ideal of education of both public and players, and there is no better way to do this

than by the use of contemporary innovations.

The publicity departments have a distinct contribution to make in the use of the new ideas in theatrical photography. The recent discoveries in lighting and composition, the use of shadow prints and many other technical devices can add a different note to the lobby displays and newspaper pictures, and thus prepare the public for the new productions.

The contribution of the music department is one of the most helpful to the Dance Unit, as there is nothing so essential to the presentation of dance as the accompaniment. In fact, the accompaniment can make or mar the most carefully planned dance. The musicians have perhaps the most difficult task, as most dancers are exacting. So many dances now are built on very complicated rhythmic patterns, and are accompanied by music which is written in modern tonalities—and such music is not at all easy to play. So the dancer owes many thanks to her musicians when her accompaniment is good, and is certainly at a disadvantage when it is not.

As the Dance Unit grows we hope to arrange the production schedule so there will be an alternate group free for daily technical rehearsal. The dancers must be kept in technical trim and must be constantly acquiring a greater movement vocabulary, if the finished productions are to rise above mediocrity.

Those who are most interested in the Dance Unit wish to build, on the Pacific coast, a group that will contribute creatively to contemporary dance, a group not dependent on any other country or section of this country for its inspiration, but deriving its ideals directly from the west.

## MEET THE "SYMFONET"

*A Discovery of the Federal Writers' Project*

By Hugh Harlan

(Supervisor Federal Writers' Project for Southern California)

In search of data for inclusion in the American Guide, the workers of the Federal Writers' Project have found much in the musical development of Los Angeles that is of interest.

One article concerns itself with the "Symfonet," a musical instrument that is claimed to be the world's newest. It was invented by Harry F. Noake, of 585 Manzanito Avenue, Sierra Madre, and is unlike, in color and quality of its tones, in its name and its style, any other musical device ever produced. It is the first development of a new principle in musical instruments of major importance, since the piano and the violin were invented.

The symfonet is the first threat to a position comparable to the piano, organ or violin, which constitute, and have for the past 500 years, constituted our three musical instruments reaching the largest number of musicians in the world.

Outwardly somewhat resembling a small upright piano, the Symfonet incorporates several basic piano principles in its construction, notably in the keyboard, action and hammers, and, to some extent, in the pedal mechanism. The instrument has a range of 56 notes—from C-16 to G-71 on the piano keyboard. (Note—Mozart and Liszt composed many immortal compositions on the piano of only 61.)

In operation, the Symfonet is played exactly as a piano. The tone is produced through the medium of hammers striking upon a perfectly tuned series of special chromium plated alloy tubes, graduated in size, to produce a uniform volume. The touch of the keyboard is lighter than that of the piano, being similar to that of the pipe organ. The action is designed to eliminate, as far as possible, any noise of a mechanical nature which might detract from the instrument's normal tone when used for making transcriptions, phonograph records, or during radio broadcasting. In the construction of a special hammer rail, all noise has been eliminated. To facilitate playing, the keyboard is built with a slight arc,

similar to the console of the pipe organ. There are two sets of dampers, the finest imported felt hammer heads, fool-proof and nothing to get out of order.

In normal operation, the Symfonet has the volume of an Italian harp, or a piano played with a light touch. This volume is insured by individual sound chambers behind each of the 56 tubes. A damper release enables the musician to sustain vibrations, and pedal control regulates loudness and softness. Additional volume may be secured with an electrical pick-up and loud-speaker attachment.

Incased in either walnut or mahogany, the Symfonet is 58 inches wide at the back, sloping to a width of only 39 inches in front, 45 inches high and 29 inches deep. Its weight is approximately 180 pounds. The front panel consists of a special grill cloth, backed by wire screen, which insures utmost in tone escapement, as does a trap door below the music rack and an opening in a lower panel.

The Symfonet already has been used in broadcasts, in making phonograph records, electrical transcriptions, and one was recently purchased by Metro-Goldwyn-Mayer Pictures Corp., and may be heard in the productions, "The Good Earth" and "Love on the Run".

The Symfonet is suitable for the home, church, mortuary, hotels, ships, both symphony and dance orchestras, radio stations, and so forth. It is a serious instrument, designed to take its place along with the organ, piano, and violin, and becomes equally important, being worthy of the professional as well as the beginner.

The Symfonet was born on May 5, 1934, the only known musical device without an ancestor. Its inventor received the suggestion for its ultimate development by experimenting with striking an ordinary piece of gas pipe and noting the sound effect. Its first public showing was on October 1, 1936. Patents and trade name protection have been applied for.

## MANY SHOWS FOR THEATRE PROJECT

Shakespeare's "Merchant of Venice" will be given an elaborate production by the Los Angeles Federal Theatre Project at the Hollywood Playhouse on March 25. Estelle Winwood, well-known for her former stage appearances in Southern California, will appear as guest artist in the role of Portia. Other well-known names in the cast are Alexander Carr and Garet Hughes.

Marc Connelly's play, "Wisdom Tooth", opened at the Musart Theatre on March 4 and will continue until March 28.

"Blind Alley," opening at the Mayan on March 26, follows a successful showing of the current "House of Connelly".

San Francisco audiences are now enjoying the Federal Theatre's production, "Touch of Brimstone", which opened at the Columbia Theatre on March 4 for an indefinite run.

The road show production of the hilarious comedy "Help Yourself" may be seen in Santa Barbara on March 13, San Maria on March 15, and San Luis Obispo on March 16. Playgoers of Carmel may view the play on March 17 and 18, and the following two days the production will be seen in San Jose. "Help Yourself" will open in San Francisco on March 22, playing until April 3, after which it may be seen in Berkeley.

"Revue of Reviews" continues to draw crowds to the Mason. After a previous long run in Hollywood, it is now scheduled to close on March 21.

"Roaring Girl," now at the Hollywood Playhouse, is also scheduled for final showing on March 21.

"Hansel and Gretel," at the Beaux Arts Children's Theatre, continues to thrill children with amusing weekend showings of "Hansel and Gretel".

## Los Angeles Hears 'Humanitas', Usigli

Gastone Usigli's symphonic poem, "Humanitas", was given its first Los Angeles performance at the Trinity Auditorium on March 3, with the composer wielding the baton.

The composition, which had previously received enthusiastic hearings in San Francisco and Oakland, was written, according to the composer, "in compliance with my artistic creed that no particular composition should arouse specific emotions".

The work has been considered by many critics to be one of the outstanding modern compositions.

Other numbers conducted by Mr. Usigli were Beethoven's Overture "Leonore III", Sinigaglia's Overture "Le Baruffe Chiozzotte", and Franck's Symphony in D Minor.

## 'FRA DIAVOLO' FOR LOS ANGELES SOON

"Fra Diavolo," Auber's most famous opera, will open at the Mason Opera House in Los Angeles on March 23 as a major production of the Los Angeles Federal Music Project, with Dr. Alois Reiser conducting.

The cast of eight principals, ballet of sixteen, twenty-five soldiers, and peasants, beggars, maids, caretakers, and townspeople, will be all-colored, taken from the ranks of Carlyle Scott's famous Los Angeles Project colored chorus. The principals include: "Fra Diavolo," J. Smith; "Lorenzo," James Miller; "Lord Allcash," Daniel Scott; "Matteo," Septimus Silas; "Beppo," Seivert Hannibal; "Giacomo," Jones Williams; "Zerlina," Bernice Randolph; and "Lady Allcash," Mayme Titus.

The opera, which concerns the romantic antics of a "devil bandit", is being produced by Emil de Recat and is scheduled for a two weeks' run at the Mason.

## COMPOSERS GIVEN NEW IMPETUS IN FORUM PLANS

For several months it has been a definite part of the schedule of the Federal Music Project to present the new works of American composers. This policy disclosed a wealth of material that might otherwise have gone unheard.

An elaboration of this policy has recently been inaugurated in the Los Angeles Project. A Board of Judges, consisting of Gastone Usigli, Director

## BOROWSKI'S OPERAS GET LAUGHS, CHEERS

Felix Borowski's new satire on Grand opera, "Fernando del Nonsentsico", and his modern adaptation of Leoncavallo's "I Pagliacci" were given an ovation at the Figueroa Playhouse in Los Angeles, where they opened on February 22.

"Pagliacci" was conducted by John R. Britz, and "Nonsentsico" by Jacques Samossoud.

"There is a laugh in practically every phase of Felix Borowski's operatic satire . . . now at the Figueroa Playhouse," wrote Carl Bronson in the Los Angeles Herald Express.

Critics opinions regarding the Los Angeles production of Borowski's works are summed up in a review which appeared in the Los Angeles Illustrated Daily News, by Sara Boynoff. Miss Boynoff said, "Fernando, if translated into a foreign language and presented by the Metropolitan opera singers, could be palmed off as a work of one of the old masters."

The cast for "I Pagliacci" included Theo Pennington, John Hamilton, Charles Henri de la Plate, Eugene Cerntero, Rodair Swanson, and others; and for "Fernando del Nonsentsico" Emil Lobaqui, John Hamilton, Esther La Naye, Saul Silverman, George-Ellen Ferguson, Jeanette Gegna, Enrico Martinelli, Elizabeth Klein, Charles Henri de la Plate, John Radic, and Court Ladies and Lords, Ethiopian Hordes, etc.

The dance direction and choreography for "Nonsentsico", which literally "stopped the show" at all performances, was conceived and directed by Myra Kinch, through the courtesy of the Federal Theatre Project.

consisting of Gastone Usigli, Director of Music, Los Angeles County; Modest Altschuler; Alois Reiser and Jacques Samossoud, conductors of the Los Angeles Project, and Hans Bleckschmidt, famous Wagnerian conductor, has been selected for the purpose of judging new orchestral compositions of American composers. Members of this Board will meet once a month at the Los Angeles headquarters, where a thorough examination will be made of all compositions submitted.

Those found inadequate will be returned to the composer with a letter giving advice and suggestions relative to the work. Other works will be either recommended only for rehearsal, to which the composer will be invited, or will be given public performance in Los Angeles. At these public performances, a questionnaire will be submitted to the audience, at which time questions about the composer and the work will be answered by the composer.

Compositions already selected for performance with the Los Angeles Symphony include Dr. George Lieblich's "Kinder Und Die Wehrheit" and Mary Carr Moore's "Totem Vision". A number of other compositions have been recommended for rehearsal and performance by other groups.

## COMPETITION ANNOUNCED

A prize of one hundred dollars is offered in a Young Composers' Contest for compositions suitable for high school and amateur musical organizations. Only composers under thirty-one years of age are eligible. For full particulars, write the Gamble Hinged Music Company, 228 South Wabash Avenue, Chicago, Illinois.

## Requiem Featured Over Lenten Period

In commemoration of the lenten season in California, several projects have presented and plan to present works of an Ecclesiastical nature. Most noteworthy among these were the San Francisco Project's presentation of Verdi's "Requiem" on February 23, and the San Bernardino Project's presentation of Mozart's "Requiem" scheduled for March 17.

Giulio Silva headed the San Francisco Project chorus and symphony orchestra when the Verdi Mass was presented at the High School of Commerce Auditorium.

Mozart's work will be given in an elaborate manner by the San Bernardino Project on St. Patrick's Day. A chorus of 125 voices will combine with the symphony orchestra for this hearing of Mozart's "Requiem". Sponsors for the concerts are the San Bernardino High School, in conjunction with the Adult Education Division of San Bernardino Junior College.

A number of lesser-known choral works are to be presented before churches and other organizations between now and Easter.

### MUSIC FOR EVERYBODY

*Continued from Page Three*

Richmond Academy of Sciences and the Fine Arts, looking to its permanency; in Hartford a group of citizens has assumed sponsorship for the WPA Symphony Orchestra, and in Tulsa, the Tulsa Orchestral Foundation has been created to retain the WPA Symphony Orchestra after Federal aid is withdrawn.

A Chicago audience will hear its first performance of Ernst Bacon's Symphony in D Minor on February 28 with that young San Francisco musician at the conductor's desk. This symphony will be one of 19 major American compositions on this orchestra's program so far this season.

These are a few of the recent events showing certain trends in American music since there has been Federal assistance for musicians. For the retrained, rehabilitated musician, enhanced in his skill and with a recovered stalwartness in morale, the WPA has meant vastly more. In recent months more than a thousand of them have been reabsorbed into private employment.

## Sacramento Gives School Concerts

Last week the Sacramento Project Orchestra, under the direction of Leslie Hodge, began a series of half hour concerts particularly suitable to Junior High Schools, through the cooperation of Mary Ireland, supervisor of music, and Leo Baisden, assistant superintendent of the Sacramento public schools. Mr. Hodge describes the work to be played to the Junior High School auditors and illustrates some of the themes by having them played on different instruments. He talks briefly about the less known instruments before presenting the musical program, which may consist of one movement of an operatic suite or an overture.

The dates scheduled for these concerts are March 2, Lincoln Junior High School; March 4, Sutter; March 10, Kit Carson; March 12, Stanford; and March 16, California Junior High.

## Orange County Unit On Admission Basis

The first of a series of symphony concerts on an admission basis is scheduled by the Orange County, California, Project on March 12.

The concert, under the direction of Leon Eckles, Orange County Supervisor, will be presented at Laguna Beach and will feature Duci de Kerekjarto, well-known Hungarian violinist virtuoso as soloist.

Following the inauguration of the admission policy by this project, other concerts featuring the symphony orchestra will be presented in Santa Ana, Fullerton, and other towns in Mr. Eckles' territory.

## Project Orchestras Combine in Concert

A concert, featuring the combined orchestras of the San Jose and San Mateo, California, projects, was presented in Redwood City on March 2. Arthur Gunderson, Supervisor of the San Mateo Project, conducted the concert, which was the first of a series of exchange concerts between these two projects.

A concert, featuring the combined Sacramento and Stockton concert orchestras, is being planned by these two California projects for Music Week.

## Altschuler Conducts Two Project Groups

Leaders of San Bernardino's civic life greeted Modest Altschuler upon his arrival in San Bernardino last week, where he conducted the Project's Symphony Orchestra on March 5.

Mr. Altschuler was welcomed by the secretary of the San Bernardino Chamber of Commerce, Mr. Arnold; Mayor Johnson; the president of the Argonauts Breakfast Club, Mr. Rowe; and several press photographers. Shortly after his arrival, Mr. Altschuler was special guest at the Breakfast Club, and the following day was guest of honor at the National Orange Show.

Among the numbers which Mr. Altschuler played before an enthusiastic audience in the San Bernardino Junior College were Maurice Arnold's "American Plantation Dances", Mozart's Symphony in A Major, Rimsky-Korsakoff's "Capriccio Espagnol", Herbert's "Irish Rhapsody", Grunn's "Dream", Liadow's "The Enchanted Lake", Glier's "Sailor's Song", Altschuler's "Soldiers' Song", and Tchaikowsky's "Marche Slav".

Mr. Altschuler was guest conductor of the San Diego Project's Symphony Orchestra on February 15. One report on this concert says, "The audience was the most enthusiastic we have ever had at a symphony. People stood up and cheered, and there were many vociferous 'bravos'".

## Oakland Presents Intimate Recitals

The success of the intimate recitals given at the Webster Little Theatre by the Oakland Project has led to its continuance throughout March. The first concert in the March series offered an eminent guest artist, Claire Upshur, soprano, appearing on the same program with the string quartet. A second recital with Louise Cox, soprano, and Graham Dexter, tenor, is scheduled for next week.

Other attractions planned for this intimate recital series include offerings by the colored chorus, the woodwind ensemble, and the male quartet.



# THE MONTH IN MUSIC

## CONCERTS - - - RECITALS - - - RADIO

### March 10--April 10

#### RADIO

Following is a list of outstanding musical broadcasts presented regularly each week at the time designated, over the station or network indicated in parenthesis.

MDL indicates Mutual-Don Lee Broadcasting System, comprising the following western stations: KHJ, KPBC, KGB, KDB, KPMC, KFXM, KGD, KDON, KVOE, and KXO.

CBS indicates Columbia Broadcasting System, with the following western stations: KLZ, KNX, KOY, KOIN, KOH, KSL, KSFO, KOL, KPBY, and KVI.

NBC indicates National Broadcasting Company, which has two networks, Red and Blue. Stations broadcasting Red Network programs are: KDYL, KFI, KGHL, KGIR, KGW, KHQ, KOA, KOMO, KTAR, and KPO. Those broadcasting Blue Network programs are: KECA, KEX, KFSD, KGA, KGO, KJR, and KLO.

#### SUNDAY

- 9:30 A.M.—Radio City Music Hall Symphony Orchestra, with soloists, (NBC-Blue)  
 12:00 M.—New York Philharmonic Symphony; Artur Rodzinski conducting (CBS)  
 1:30 P.M.—Josef Cherniavsky's Musical Camera (NBC-Red)  
 2:00 P.M.—Marian Talley (NBC-Red)  
 5:00 P.M.—Nelson Edley; Nadine Conner, Josef Pasternack's Orchestra (CBS)  
 6:00 P.M.—Ford Sunday Evening Hour; Victor Kolar (CBS)  
 7:00 P.M.—General Motors Concert; Symphony Orchestra conducted by Erno Rapee (NBC-Red)

#### MONDAY

- 8:30 P.M.—Voice of Firestone; Margaret Speaks; guest conductors (NBC-Red)

#### WEDNESDAY

- 6:00 P.M.—Nino Martini; Andre Kostelanetz' Orchestra (CBS)  
 7:30 P.M.—Gladys Swarthout; Frank Chapman; Robert Armstrong's Orchestra (NBC-Red)

#### THURSDAY

- 11:00 A.M.—Standard School Broadcast (NBC-Red)  
 12:30 P.M.—Eastman School Symphony Orchestra (NBC-Blue)  
 1:30 P.M.—Metropolitan Opera Guild, discussions of Metropolitan Opera's Saturday matinee productions (NBC-Blue)  
 8:15 P.M.—Standard Symphony (NBC-Red)

#### FRIDAY

- 11:00 A.M.—NBC Music Appreciation Hour, Dr. Walter Damrosch conducting (NBC-Blue)

#### CONCERTS---RECITALS

##### MARCH

10

- Trudi Schoop and Ballet, Pasadena.  
 San Francisco Symphony; Monteux conducting, San Francisco.  
 San Bernardino Project Symphony; Vernon Robinson conducting, Riverside, Calif.  
 Los Angeles Project Symphony; Modest Altschuler conducting; Stravinsky, guest of honor, Los Angeles.

11

- Trudi Schoop and Ballet, Los Angeles.

12

- San Francisco Project Symphony; Ernst Bacon conducting, San Francisco.  
 Oakland Project Symphony Orchestra; Walter Hornig conducting, Oakland.

- Los Angeles Philharmonic Orchestra; Stravinsky conducting; Petrouchka Ballet.

- Trudi Schoop and Ballet, Los Angeles.

13

- Repeat all Stravinsky program, Los Angeles.

- Trudi Schoop and Ballet, Los Angeles.

16

- Los Angeles Philharmonic Orchestra; Klemperer conducting, Claremont, Calif.

17

- Trudi Schoop and Ballet, San Francisco.

- Combined San Jose and San Mateo symphonies; Joseph Cizkovsky conducting, Palo Alto, Calif.

- Mozart's "Requiem"; Vernon Robinson conducting, San Bernardino.

18

- Los Angeles Philharmonic Orchestra; Klemperer conducting, Los Angeles.

19

- Los Angeles Philharmonic Orchestra; Klemperer conducting, Los Angeles.

- 12:30 P.M.—Cincinnati Symphony Orchestra; Eugene Goossens conducting (CBS)

- 2:30 P.M.—San Francisco Symphony; Monteux conducting (NBC-Blue)

- 7:00 P.M.—Philadelphia Orchestra; Eugene Ormandy Conducting (CBS)

##### SATURDAY

- 11:00 A.M.—Metropolitan Opera; Marcia Davenport, commentator (NBC-Blue)

- San Francisco Symphony; Monteux conducting, San Francisco.

20

- San Francisco Project Symphony; Bauer conducting, San Francisco.

23

- Los Angeles Philharmonic; Klempner conducting, San Diego.  
 San Francisco Symphony; Stravinsky conducting, San Francisco.  
 Los Angeles Project presents "Fra Diavolo"; all-colored cast, Los Angeles.

24

- Los Angeles Project Symphony Orchestra; Altschuler conducting, Los Angeles.

- San Francisco Project Chorus; Silva conducting Palestrina "Stabat Mater", San Francisco.

26

- Bach's "St. John's Passion"; Los Angeles Philharmonic Chorus; Dr. Lert conducting, Los Angeles.

- San Francisco Project Symphony; Ernst Bacon conducting, San Francisco.

- Oakland Project Symphony Orchestra, Oakland.

##### APRIL

1

- Los Angeles Philharmonic Orchestra; Klemperer conducting, Los Angeles.

2

- Repeat Los Angeles Philharmonic Orchestra, Los Angeles.

- San Francisco Project Symphony; Ernst Bacon conducting, San Francisco.

3

- San Francisco Symphony; Ernest Schelling conducting, San Francisco.

- Ted Shawn and Male Dancers, Los Angeles.

6

- Ted Shawn and Male Dancers, San Francisco.

- San Francisco Project Symphony; Ernst Bacon conducting, Modesto, Calif.

7

- Repeat Ted Shawn and Male Dancers, San Francisco.

- Los Angeles Project Symphony Orchestra; Usigli conducting, Los Angeles.

9

- Oakland Project Symphony Orchestra and chorus, Oakland.

- San Francisco Project Symphony; Ernst Bacon conducting, San Francisco.

- John Charles Thomas, Los Angeles.

## SHARPS AND FLATS

The arena of the Oakland Auditorium adjacent to the theatre is often used for wrestling shows on the same night symphony concerts are presented in the theatre. On two recent occasions, inebrates purchased concert tickets and then sat expectantly waiting for the symphony players to start wrestling with each other.

Haydn's Farewell Symphony in F Sharp Minor, representing a musician's strike during a performance, in which one player after another leaves until the concert master remains alone, was once given a strange adaptation by Fahrbach.

In fact, at a rehearsal of a court band in the Royal Palace in Berlin, of which Fahrbach was conductor, the reverse happened. When rehearsal time arrived, the music stands were empty. It was suddenly discovered that the wrong date had been given to the musicians.

Fahrbach sent messengers in all directions for his men, then began to play a solo on his violin. Within the next half hour, the players one by one strolled in.

A characteristic story of Josef Hofmann is told by Alexander Fink in "Musical Digest."

On a trans-continental tour, for which he had prepared three programs, Hofmann made his appearance

in the concert hall of one city without previous reference to the program. After adjusting himself at the piano, it occurred to him that he did not know what to play.

Bending over the edge of the platform, he asked the astonished lady in the front row if he might not see her program for a moment. He looked the program over gravely, returned it with thanks, and began his recital.

## WE QUOTE . . .

"An ovation was given Dr. Modest Altschuler and San Diego's federal symphony orchestra last evening in the Savoy Theatre, where a program of some of the world's loveliest music was played for an enthusiastic audience that could not be kept away on account of rainy weather.

"Dr. Altschuler came to San Diego from Los Angeles, as guest conductor of the fifty-piece orchestra that has had the benefit of extensive training under the local director, Julius Leib.

"In Mozart's 29th symphony, 'A Major', the orchestra earned laurels particularly its own. . . . It was a heroic performance of sheer musical merit."

Ruth Taunton  
San Diego Union.

"Great credit goes to Conductor Erich Weiler, for the splendid work he is getting from his orchestra and for the opportunity being given local musicians and music lovers to hear chamber music at regular intervals throughout the year."

Marin (Calif.) Journal

"The concert offered by the orchestra of the Fresno Federal Music Project at the Kerman Union High School was one of the best offerings the writer has heard in many years. . . . If we should be so fortunate as to have another opportunity to hear this group, it would be advisable to remember the date and that it would be an opportunity to hear music that most certainly would be worth while."

Kerman (Calif.) News.

"It is good to see the Federal Music Project in San Francisco presenting new native music. That seems like such a proper function for a Government-sponsored enterprise. Our native composers deserve their chance to be heard and the Government is giving it to them."

San Francisco Chronicle.

*"Art is the most important means of human culture. Culture begins the moment you start working above your needs, and because of a something compelling you to work in that direction."*

—PADEREWSKI

FEDERAL  
MUSIC PROJECT  
OF CALIFORNIA

WORKS  
PROGRESS  
ADMINISTRATION

# THE BATON

APRIL

1937



DR. NIKOLAI SOKOLOFF, National Director

HARRY HOPKINS, National Administrator

ELLEN S. WOODWARD, Assistant Administrator

Vol 2

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No. 4

## THE CONDUCTOR'S STAND

By  
HARLE JERVIS  
State Director

Everywhere musicians are asking these questions of themselves, each other, and me: What will happen to us after June 30th? Is the WPA to be dissolved gradually, or will it be a permanent program? Will musicians be subsidized by the Government? No one can answer those questions with a yes or no. Yet one cannot help wondering what is in store, and it is only natural and wise to want to know in order to be prepared. We may just as well face the possibilities.

Let us take the first question. Suppose the WPA will be dissolved gradually; who will be the first to be separated from the Music Project? Of course, the less competent musicians. These people either must find employment in some new trade or if possible resort to relief assistance. Certainly it has been established that there are few jobs for them as musicians in private employment, and those few jobs will be occupied by the most competent.

Second, if the WPA becomes a permanent program, do you think it will support permanently ALL the musicians for whom work was created as an emergency relief measure? If some of these musicians have not created a demand for their music in their community, why maintain them in the music profession? Here again the incompetent musician and leader, who has not sold himself and his music to his community, will have no part in a permanent work program as a musician.

The question, "Will musicians be subsidized by the Government," should start some introspective but constructive thinking. If the Govern-



ment decides to support musical groups, it will no longer be limited by relief eligibility, but will select its personnel from the first-rank musicians. Looking at yourself honestly, do you think you would be one of the few chosen for this carefully se-

lected group?

No matter which of these possibilities becomes a fact, if you wish to remain in the music profession, you must be a first-rate musician and you must sell your music to your community. If the community receives you indifferently, you can be sure that it is not because the people are stupid, but because they do not like what you have to offer. It is easy to blame a lack of interest in music on the people's indifference rather than on the musician's incompetence. Give them something outstandingly good, whether it is jazz, symphony, or band music, and they will welcome you.

Practice, practice, practice. Our first-rate musicians did not arrive at their efficiency by having the gift of genius. They practiced more intelligently, worked harder, thought more seriously about their work. And these same musicians are still practicing — during rest periods, before and after Project hours. Invariably it is the musician who needs practice most, who does the least. Just notice this in your own group. In most cases you will see that the mediocre musician will seldom touch his music or his instrument after Project working hours.

The conclusion is this: If you wish to remain a musician, you must work like one, seriously and diligently. Second-rate musicians will have no place in the music profession any longer. It is time to take stock of your skill, to take inventory of your qualifications and to determine where you stand in this forward-going music movement, no matter which direction our program may take.

## THE BATON

RAY P. DAVIS  
EditorBeaux Arts Building  
Los Angeles, Calif.

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# DR. NIKOLAI SOKOLOFF

## A Portrait

By William Kozlenko

(Reprinted from the *Chesterian*, London, England)

In a witty and succinct essay, Gerald Cumberland speaks of Nikolai Sokoloff, former conductor of the Cleveland Orchestra, in a manner which vouchsafes critical accuracy and astute perception. Cumberland describes him, among other things, as a "born conductor, a born leader and manager of men. He has an air," he continues, "of engaging frankness—of a man who puts his cards down on the table before he even begins to think of talking." This natural manifestation of frankness, of guilelessness, is indeed a significant phase of Sokoloff's personality; yet, aside from these subjective qualities which make him a charming and gracious individual, he is heir to a profound talent for organization. Indeed, to study the life of this man is to study a vivified chronicle of constant and unremitting organization.

Born in Kiev, 1886, he later toured with the Municipal Orchestra as a boy violinist. He emigrated to America in 1898, and joined the Boston Symphony Orchestra. He returned to Europe for further musical study, and then came back to the United States in 1916, where he assumed his first important conductorial job, as head of the San Francisco Symphony Orchestra. But two years at the helm of this ensemble seemed to have been sufficient. The instinct for organization drove him on. In 1918 we find Sokoloff organizing the Cleveland Orchestra, building it up step by step to one of the most important orchestras in the States. Years of constant practice, of unflagging devotion to his artistic ideal, helped establish an orchestral model comparable to the best. After having seen his orchestra grow, after watching it become one of the most positive forces in the musical life of his new country, Sokoloff resigned, and dedicated himself to the task of organizing new artistic endeavors.

Today he is director of perhaps the largest musical experiment in the

world: The Federal Music Project, under whose aegis thousands of unemployed musicians, music teachers and dancers have been organized into symphony orchestras, chamber-music ensembles, operatic societies, educational institutions, dance-groups, etc. Certainly, a man with less vision, with less ability to overcome hundreds of intrigues and obstacles—plus the mere prospect of coordinating such huge projects themselves—would have been dismayed by such a staggering task. But then, Sokoloff seems to be made of sterner stuff. He did not stop until he succeeded in realizing what he had set out to do, and today, within a period of several months, he has created one of the largest and most imposing government organizations of its kind in the world. No matter in what form municipal music is exemplified, Sokoloff has had his share of contributing to its solid integration.

Asked once how he achieved his success as a conductor, he replied: "By dint of hard work!" And "hard work," as applied to him, is certainly no figure of speech.

He is an extremely cultured man, something of an anomaly among musicians. A voracious reader, he finds time—in spite of his manifold activities—to keep abreast of contemporary movements in literature, art and poetry. He reads constantly, preferring such succulent subjects as philosophy, economics and biography. At a time when few professional dramatic critics knew who Eugene O'Neill was, Sokoloff was already going around enthusiastically singing the praises of this "unknown" dramatic genius. And as for "first performances" of significant musical scores, one will see more of them acknowledged to him than to any other conductor in America, with the exceptions perhaps of Koussevitsky and Stokowski.

Yet, despite this practical equipment, he is by nature an idealistic person. Modest and for the most

part reticent, he speaks softly, but his words are uttered in a manner which connotes confidence and intellectual security. In appearance, he hardly resembles the proverbial conductor: bushy hair, violent actions, "temperamental" mannerisms. In fact, he looks more like a quiet business executive, yet his dark eyes belie the smug look of a practical person. Even though he wears horn-rimmed goggles—which lend an austere and highly intellectual aspect to his face—there is manifest a certain softness, an expression of idealism about his eyes which is highly magnetic. It is the look of a visionary, one might say, but a visionary who invariably succeeds in practical undertakings. He has the instinct to combine his ideas, his wishes, with the processes of dynamic action.

As a conductor, Sokoloff has the singular ability to search out many hidden secrets of the score, and to embellish what he finds with a naturally strong emotional character, thereby enriching his readings with a deeply felt yet finely wrought passion. His interests in music are catholic. From Beethoven to Brahms, from Wagner to Stravinsky, the music of these men is analyzed with the same intellectual acumen and projected with the same emotional fire. He has an apprehension, certainly intuitive, of what the composer seeks to express in his music. It was Dostoyevsky, the great seer, who once said that the "Russian feels life, never thinks it. That is why Russia, which has produced great emotional writers, has never yet given birth to a Kant or a Spinoza." It may be this feeling for life, translated into music, that gives Nikolai Sokoloff that gracefulness, that sumptuous elegance—achieved by instinct rather than by cerebration—in his musical interpretations. It is for these manifold reasons that we must reckon him as one of the most dominant musical personalities today.

# MUSIC IN THE EAST

By Dr. Thaddeus Rich

(Regional Director for Eastern States,  
Federal Music Project)

"There have been many reactions to the Cycle of Beethoven Concerts which the Newark Civic Symphony Orchestra, a WPA sponsored unit of the Federal Music Project, is presenting weekly.

"Some critics have said they have never heard better symphonic playing in this city. Some are astonished by the ability of the orchestra to present such a full cycle in six weekly programs. Some point proudly to the fact that the personnel is drawn with few exceptions from the citizens of Essex County. Some express appreciation to the WPA for making possible these concerts at a small admission price. Some are grateful to the excellent artists who contribute their services as soloists. And some marvel at the response of the public, eager, and enthusiastic and undeterred by uninviting weather—the student, following the playing with his scores; the seasoned connoisseur, and the average citizen who comes, not out of habit, not out of technical interest, but because the music of Beethoven strikes fire in the depths of his soul."—NEWARK (N. J.) LEDGER, May 25, 1936.

The foregoing article illumines a part of the record of the Federal Music Project's place in the community life in Region II. It is one of many tributes from the press. There are areas in these five states on the Eastern Seaboard where the services of the musicians on the WPA rolls have become integral elements in new civic programs. Since July first, 6,604,000 persons have heard programs and performances in this region, and of the 13,607 individuals on the Music Project roster on February first, 2,157 reside in these states or the District of Columbia.

What is true in other sections of the country is true also in Region II. There has been an enhancement and sharpening of the skills of musicians left jobless with the economic depression and the technological advances of sound production; there has been encouragement for the native composer, and music has been brought to an audience larger than



this territory had ever known before. The great symphonies and choral works, opera and operetta, the intimate loveliness of the chamber ensemble literature have been heard by many thousands for the first time.

Today in increasing numbers musicians who have been retrained and rehabilitated under the WPA works program are returning to private employment and teachers assigned to the educational units are reopening the studios they closed when pupils' fees dwindled to the vanishing point. Not only can we count a vast new audience but we can number our music pupils at an unparalleled figure.

Out of the seventy-six educational and musical units in Region II, three symphony orchestras and an opera project with several smaller orchestras and bands appear to have some certainty of municipal or civic permanence when Federal assistance is withdrawn.

During January there were 637 concerts or programs in New Jersey which were heard by 288,381 listeners, while in Philadelphia alone during the month audience figures totalled 132,475. This clearly indicates a desire for music on the part of the "average man."

In the libraries of Patterson, Camden and Newark, N. J., and in Philadelphia, copyists, arrangers and librarians have been at work for more than a year turning out thousands of

music scores for the use of WPA units or to serve as nuclei of permanent music libraries. In the Library of Congress in Washington, and in the Public Library at Baltimore, copyists have made transcriptions of many rare manuscripts and have supplied missing parts from master scores.

The great majority of unemployed musicians were in New Jersey and Pennsylvania. On February 1 they were found in the following units:

NEW JERSEY—821 men and 82 women assigned to one symphony orchestra, 11 concert orchestras, four bands, 13 dance orchestras, one opera project and four copyists projects. A Brahms Cycle in Newark duplicated the success of the earlier Beethoven Cycle and the opera forces have produced repeated performances of "Martha" and "Fra Diavolo."

PENNSYLVANIA—1,077 men and 43 women are assigned to 36 units. Both of the symphony orchestras in Pittsburgh and Philadelphia have included many American compositions in their programs.

DISTRICT OF COLUMBIA—The National Coordinating Unit operates with 11 persons and the Analysis Unit of the Project employs 12. Teaching and dance units in the Capital give employment to ten men and eight women.

DELAWARE—21 men and 3 women are assigned to a concert orchestra and a dance band.

MARYLAND—The single remaining project in this state has 15 men assigned for orchestral programs.

WEST VIRGINIA—Orchestras in Clarksburg, Huntington and Wheeling give employment to 47 men and 6 women.

# DR. SOKOLOFF VISITS CALIFORNIA

Dr. Nikolai Sokoloff, National Director of the Federal Music Project, who arrived on March 6th to inspect the California projects, left San Francisco on April 4 to visit other western projects, from whence he will continue to Washington.

Among the more prominent activities honoring Dr. Sokoloff's visit were luncheons in Los Angeles on March 19, which the Southern California supervisors attended, and in San Francisco on March 22, attended by supervisors from Northern California. He was also guest of honor at a luncheon given by the Los Angeles Ebells Club.

After a trip to San Francisco to attend the project luncheon on March 22 and to hear various units of the Oakland and San Francisco projects, Dr. Sokoloff returned to Los Angeles to resume the task of making recordings of several groups of the Los Angeles Project at the RCA Studios of Hollywood.

Some of the groups recorded and the selections used include three movements from the "Nutcracker Suite," Preludes One and Two from "Lohengrin," Overture to "Oberon" and Nocturne from "Midsummer Night's Dream," all with Dr. Sokoloff conducting the Los Angeles Project Symphony; the Prelude to "Tristram and Isolde," Overture to "Merry Wives of Windsor," Sinegalia's "Le Brusse Chivotte" and Usigli's "Humanitas," all with Gastone Usigli conducting; Tchaikowsky's "Andante Cantabile" for strings, Dillon's "Chinese Suite" and the Scherzo from Tchaikowsky's Symphony No. 1, all conducted by Modest Altschuler. Recordings were also made of Felix Borowski's "Fernando del Nonsensico" with Jacques Samossoud conducting. A production of this operatic satire was recently given by the Los Angeles Project and received praise from critics.

Recordings were also made by the concert band, under the direction of Arthur Babich, Carlyle Scott's colored chorus, Ted Sherman's dance band, and the A Cappella choir, under the direction of Hal Crain. These



*Dr. Nikolai Sokoloff, Federal Music Project National Director, Miss Harle Jervis, California State Director, and Gastone Usigli, Los Angeles County Director, at a luncheon given for Dr. Sokoloff in Los Angeles*

recordings will soon be ready for release to radio stations throughout the country. The Los Angeles stations who will use these transcriptions are: KECA, KEHE, KFAC, KFI, KFSG, KFVD, KFAB, KGFJ, KHJ, KMTR and KRKD, and in Long Beach KFOX and KGER. The recordings were made under the supervision of Guy Bolte, who accompanied Dr. Sokoloff from Washington.

Dr. Sokoloff was decidedly impressed with the caliber of the California project. In his speech at the San Francisco luncheon, he said, "Mr. Hopkins and Mrs. Woodward will be glad to know how I feel about you here in California, because I am the one whose business it is to tell them what you are doing. They know I will not give them lovely pictures that are not true. If I thought you were being careless or indifferent I should so report to them, but this has certainly not been the case. I can go back feeling that they were right in this plan, and that my hopes were right; and through Miss Jervis, whose splendid efforts in the State have been so successful, I feel content and happy that you will carry on."

A similar sentiment was expressed by Dr. Sokoloff in his Los Angeles speech before the assembled supervisors.

Before his departure, the National Director revealed his plan to return to California in June and personally conduct several of the California project symphony orchestras.

## JERVIS PROMOTES USIGLI, GREENE

Official confirmation of the appointment of Gastone Usigli as Director of the Los Angeles Federal Music Project was announced on March 15 by Harle Jervis, California State Director.

At the same time, an official announcement was made concerning the appointment of Loren S. Greene, who will be assistant to the state director, in charge of business administration for the California Projects.

Mr. Usigli established an admirable record as supervisor of the Oakland Project and conductor of the Oakland Project Symphony Orchestra. Mr. Greene, before his promotion to the State Office, was Director of the Los Angeles Project.



SIEGFRIED WIELDING HIS SWORD

by  
Stephen deHospodar  
(FEDERAL ART PROJECT)



# AMATEUR CRITICISM

By *Erich Weiler*

(Supervisor, San Rafael, California Federal Music Project)

When the layman tries to criticize new or unfamiliar music he is usually in a quandary, yet there are some very simple rules which, if followed, will lead him out of the morass of pretense and the bog of cheap praise. The first question the listener should ask himself is an easy one to answer, provided it is asked honestly. It is a simple query of three parts: Does the music please him? Is it unpleasant to his ears? Does it leave him indifferent? At first hearing of a work the answer to these questions is very easily given.

Rimsky-Korsakoff, on hearing repeatedly works of a great modern composer whom he disliked, said to a pupil, "Stop playing this music or I will begin to like it." A similar thought was expressed recently by Deems Taylor in a radio broadcast. In advocating a more receptive attitude to modern music he said that if a new and great composer should appear among us it would be a certainty that we would not like his music at first.

Let us, therefore, qualify the answers to the above three questions by saying, "I like or do not like this music **AT PRESENT.**" The next thing to do is to learn through repeated hearing whether the work becomes significant or tiresome to us.

Persons who at first hearing know whether the work will improve with further acquaintances are extremely rare. Snap judgments are the rule among careless listeners and critics alike. This leads us to our second and more important question: Is the music good or bad?

The answer to this question is something fundamentally different from the so easily determined like, dislike, or indifference. It is a well known fact that musical audiences sometimes showed their superiority to academic and conventional critics by enthusiastically endorsing works which were condemned by the critics as vulgar, amateurish or inferior.



Haydn and Mozart were more often condemned by musicians and critics than by audiences. One needs only to read Mozart's letters to find verification for this fact.

Some of the greatest music critics have been unable to give just and intelligent judgment of great new works when they were first presented. Hanslick, who wrote one of the finest books of musical criticism ("The Beautiful in Music") was dead wrong in his judgment of Wagner; and for those who think that only the artist can understand and appreciate the artist, history has shown time and time again that composers are notoriously wrong in judging the work of their contemporaries. Tchaikowsky could not bear the music of Brahms, Gounod deprecated Cesar Franck, Wagner disliked most of his contemporaries, Rossini laughed at Wagner, Spohr and Weber thought the works of the later Beethoven inferior and worthless. These judgments were not judgments of jealousy or animosity—they were the sincere expressions of their genuine dislike of the music of the other composer.

Of one thing we may be certain—we all agree to call that music good which becomes more enjoyable with repeated hearing. The rule never to pass judgment on music after first or second hearing should, therefore, hold good for professional musician, layman and professional critic alike. Whether a work will live or die no man can predict.

All these leave the amateur concert goer the one sure road to musical appreciation, the simple expedient of consistently withholding critical comment until the work has been

listened to at least a dozen or more times. This repeated listening should be spread over a long time; before a work unfolds its beauties, before new forms are appreciated, before new harmonic and orchestral combinations sound pleasant to the ear, frequently much time must pass.

Even after this has been faithfully done we cannot pass final judgment. All we have done is to clarify our own personal reactions. A judgment can seldom give more than the feelings aroused by a particular music in a particular hearer.

A conscientious critic should, of course, be able to judge whether a new composition is of inferior workmanship, the work of an amateur or beginner. However, this judgment should be passed only after a careful perusal of the score; but since, in this article, I have reference only to works already promoted and backed by the good opinion of responsible conductors and musicians, we need not concern ourselves with this particular kind of criticism. Let us also not forget that a work might become stale through too many hearings and still remain good music. Many hackneyed compositions are really great works.

I have stated before that the best critic is unable to tell definitely whether a new composition will live or not. Therefore, our saying "I do not like this music after all," should imply that the listener REGRETS his inability to gain enjoyment from it. Not being able to appreciate a new work is cause for regret; it should not be an occasion to exult in one's contempt for it. It should also be more widely known that the ability to appreciate the many different periods and schools of music is very rare. The finest musicians differ in their preferences, in their likes and dislikes.

There are two kinds of bad criticism which we often find in newspapers, magazines and books on mu-

(Please turn to Page Eighteen)

# THE VALUE OF CHAMBER MUSIC

By Alfred Keller

(Violinist; Supervisor of Chamber Music, San Francisco Project)

Because of the new emphasis given to chamber music on the San Francisco Music Project, a few comments on the nature and value of this type of music, which to the lay mind seems so austere and forbidding, may be appropriate.

To begin with—let us attempt a definition of "chamber music". It is music of a number of string instruments, or of wind instruments, or a combination of the two, playing in concert. However, the distinctive feature of chamber music, that which distinguishes it from orchestral music, is that each player in the combination is a soloist as well as an ensemble player. That is—rarely, if ever, does more than one individual play the same identical part. Therefore, it is immediately perfection both in the music itself and in its execution. Nicety of detail, polish, an artistic blending of individual musical lines, then, characterizes chamber music, as contrasted to the more diffused conglomeration of sound comprising orchestral music.

How easily such a type of music as chamber music falls into the latter eighteenth century, the period when it has its most characteristic development and function—the age of Voltaire, Benjamin Franklin, Mozart—the "age of Reason", with its cosmopolitanism, sophistication, individualism; the age when sharpness of wit, refinement and perfection in craftsmanship were the intellectual and artistic goals. This age that antedated the turbulent emotionalism and dynamism of the nineteenth century was well satisfied to listen quietly in its salons to a few instrumentalists playing music, crystal-clear and perfect in form, albeit small in scope and something less than vivid in color.

The nineteenth century, although a time of prolific output of chamber music, relegated it to a place of importance secondary to symphonic



music. The limited but well ordered horizons of the eighteenth century had been blasted by the Industrial Revolution with its concomitant social unrest, nationalism and imperialism. Passing over the romanticists, the nineteenth century was an age of Titans in music,—Beethoven best typifying the turbulent and dramatic spirit of the age; Wagner typifying the "gigantism" of the age with its dreams of greatness and power, a gigantism gone slightly berserk in Mahler and Bruckner. It can readily be seen that the robustness and vigor of such an age could hardly be adequately expressed by an instrumentality of such small bore as chamber music. Beethoven, of course, wrote a great deal of chamber music—nevertheless, much of even his chamber music, particularly his later string quartets, is imbued with a dramatic and emotional content that strains impatiently at the bounds of the instrument of expression. Only Brahms, in this period, maintained the serenity and calm of a former day. Brahms, in the nineteenth century, is the true heir of the classic spirit—the reflective, philosophical seeker of metaphysical reality. In his music is not found the strife and conflict of the mundane, but the peace of the infinite. Just as Plato and Kant found the absolute in their philosophies, so has Brahms achieved the absolute in music.

So the music of Brahms is perhaps the most ideal subject for chamber music, in consonance with the oft expressed concept of chamber music as being the purest form of absolute

music. Both the music of Brahms and the fundamental concept of chamber music are concerned with the essence of music rather than its outward form—with the ultimate meaning of music rather than with vividness of portrayal—with the things of the mind rather than with the material. In short, both are fourth dimensional.

The twentieth century has been and is a period of experimentation in music. The scientific spirit engendered in the nineteenth century has activated the modern musician in his search for new tonal fields. In such an analytical endeavor, many have become so engulfed in their experiments that they have lost touch with the inner significance of music as music. Their products lack the synthesis that makes for an integral whole. After all, in music as in art in general, the whole must be something more than merely the sum of the parts. However, these men have served the admirable purpose of laying the groundwork, of fashioning the tools, to be used by their successors in the creation of a new art form with more significance as art. The inadequacy of such music, in its present stage, as a vehicle for chamber music, which depends for its value either on the pure stylism of the eighteenth century or the essential quality of absolute music achieved by such composers as Brahms, is quite apparent.

However, some contemporary composers have been able to keep their heads above water and preserve the essential values of music as music—these men have been and are keeping alive the fine flicker of classic idealism in music. Such men as Schoenberg and Hindemith are today creating the absolute music of the future.

# F E D E R A L

## CHICAGO

Chicago school children are being given an unusual opportunity to obtain first-hand information regarding band and orchestra instruments and musical literature through free music appreciation concerts instituted by the Chicago Federal Music Project in Chicago schools.

These programs incorporate demonstrations of solo instruments, followed by a number illustrating the instruments shown, in an effort to fix the instrumental timbre thoroughly in the children's minds. In some instances, children's songs are played, the conductor inviting the audience to sing each tune as it is recognized. The conductor or a commentator precedes various numbers with a short analytical and biographical analysis.

Vocal music is presented to the school audiences by the Illinois Philharmonic Choir and the Jubilee Singers. Instrumental units include the American Concert Orchestra, Illinois Concert Band, Balalaika Orchestra, Colored Concert Band, Orchestra and Concert Trio.

## ST. PAUL

With the Mayor and the City Council of St. Paul acting as cooperating sponsors, the Twin Cities Civic Orchestra, a Federal Music Project unit, is inaugurating a series of five symphony concerts in the St. Paul Municipal Auditorium. These presentations are known as "educational programs devoted to musical personalities" and a prominent musician or critic acts as commentator at each performance.

The first program with Walter Pfitzner, pianist, as soloist, included the First and Third Symphonies and the E Flat Concerto of Beethoven. Guest conductors will include Luigi Lombardi, Gabriel Fenyes, Daniel Saidenberg and William Muelbe.

## NEW YORK CITY

The Federal Music Project of New York City has inaugurated, in their new Federal Theatre of Music, a series of ten fortnightly programs, tracing the history and dealing with the related forms of music and dance. Beginning with the primitive sources of both arts, the programs are copiously illustrated with authentic dances, accompanied whenever possible by the original music played on the instruments of the time.

This correlation of music and dance forms has been described as unique, and to the authentic historical records there is added all the colorful and dynamic appeal of the theatre.

In the latter half of the series, there will be presented such general subjects as the development of the operas out of the ballet, the suite as the forerunner of the sonata, Nineteenth Century trends and the close relationship of music and the dance today. Outstanding dancing concert groups are appearing in this series.

Sunday night performances in the new Theatre of Music are devoted to symphony programs. One each month is known as a "New Talent" performance, when young American musicians are given opportunities to appear as conductors and soloists. These programs also present compositions of native composers. Among those recently presented were: Seth Bingham's "Tame Animal Tunes;" Arcady Dubensky's arrangement of the Bach Chorale-Prelude "Vater Unser Un Himmel-Reich;" Hadley's "Angelus" from the Symphony No. 3; John Powell's "Rhapsodie Negro" for piano and orchestra, with the composer as soloist, and Lamar Stringfield's symphonic ballad "The Legend of John Henry."

Composers and their works recently presented by the New York City Composers' Forum-Laboratory included David Stanley Smith, Miss Rosy Wertheim and Dr. Paul Amadeus Pisk.

## BOSTON

For the first time in many years, the Majestic Theatre in Boston has opened its doors to grand opera when the Federal Music Project presented five days of "Carmen" and "The Blind Girl of Jerusalem," beginning March 16. As in other Federal operas, all scenery and costumes for these productions were designed and executed by project workers. Mischa Richter of the Federal Art Project was responsible for the colorful Spanish scenery and wardrobe, Forty-five seamstresses and fitters of the WPA sewing project turned out the costumes. The sturdy exterior and interior sets and all properties were built by government employed carpenters, painters and sceni cartists.

With the Majestic Theatre as its new playhouse, the Boston Music Project is making elaborate plans for future presentations there. On April 4, the Sunday evening Symphonies were transferred from the Copley Theatre to the down-town Majestic. At this concert Burle Marx, brilliant young musician and former conductor of the Philharmonic Orchestra of Rio de Janeiro, was guest conductor.

## MILWAUKEE

Late in February, the Wisconsin Symphony Orchestra presented the first performance in Milwaukee of Fantasia for two pianos and orchestra, by Nicolai Berezowsky, with Diefenthaler and Dittl, the famous duo-pianists; "Donna Dianna" Overture by Reznicek; and the tone poem, "In the Tatra Mountains," by Zelensky.

On March 20, Rudolph Ganz conducted the Wisconsin Symphony Orchestra and appeared as soloist on his own program.

On Friday, April 23, the Wisconsin Symphony Orchestra, of which Jerzy Bojanowski is conductor, will be honored by having Nikolai Sokoloff, national director of the Federal Music Project, at the podium.

# M U S I C



## ST. LOUIS

Approximately three months ago, the St. Louis Concert Orchestra started a series of instrumental demonstration concerts in the St. Louis schools. Since that time, 150 performances in 60 public schools have been given to a total of over 50,000 students. Mr. Eugene Hahnel, supervisor of music in the public schools, has taken an active part in this work and has contributed much to the success of the school concerts. It is said he has a perfect understanding of child psychology and can impart musical knowledge to children, both of which have figured largely in the success of the educational programs.

Plans are now being formulated to enter the St. Louis Concert Orchestra in a series of music appreciation concerts in the high schools.

Several benefit performances for flood relief victims were played by the project units in St. Louis during February and March, proceeds being turned over to the American Red Cross.

# MUSIC

## NEW HAMPSHIRE

Under the direction of Lieutenant Arthur F. Never, dean of New Hampshire band masters, the combined New Hampshire band units presented a performance late in February at the City Auditorium in Concord. This concert was sponsored by the city of Concord. The regular twenty-piece project band, the concert and dance orchestras, combined with all band men from the concert and drama orchestras caused the Concord Monitor to write: "The work of this organization was most creditable and showed the result of careful training and much rehearsing."

# NATIO

*Under the Federal Music Project, the young twelve major orchestras in the United States today are now playing symphonic music, not only*

*"We are having a new approach to music. It has been turned into recognition and increased interest"*

## PORTLAND, ORE.

On April 7, the Little Symphony Orchestra had a concert under the direction of Michael Arenstein, guest conductor. Dorothy Garbovitsky appeared as pianoforte soloist, playing the Liszt E Flat Concerto.

To date, 115 concerts have been given in 63 public schools in and near Portland. Reports say that students respond to the concerts with tremendous enthusiasm. Principals beg for repeat concerts, stating the children are "hungry" for good music. Before a school concert, a short description of each number to be played is sent to the principal. These descriptive notes are written in simple language and a reading of the notes precedes a demonstration on the instruments to be used. In connection with these school concerts, a contest for children's compositions is now being conducted.

The Symphonic Band, now under the conductorship of Misha Pelz, gives regular concerts and is rapidly adding works of symphonic nature to its repertoire. A concert of works by Oregon composers was recently presented.

Other symphonic programs presented by this unit have included compositions by Goldmark, Chopin, Brahms, Liszt, Lully, Bach, Tchaikowsky, Beethoven, Franck, Lalo, Jaernfelt, Grieg and Humperdinck.

## EAU CLAIRE, WIS.

In a letter addressed to Siegfried Vollstedt, director of the Eau Claire Symphony Orchestra, Governor Philip F. La Follette recently applauded the orchestra's "exceptionally fine performance" in a concert played at Stanley, Wisconsin. Governor La Follette was the principal speaker at the dedication of the new high school gymnasium of that city, and heard the orchestra play at those ceremonies.

## CL

The Federal Music Project, Cleveland, Ohio, has been successful in attracting audiences and March 14, more than 100 were turned away from the flow of potential citizens notified to attend the presentation of the fact that for offering of Federal Music Project, tan community demand for

In connection with the National Land Project, programs were presented March 14, a series of Concerts in cooperation with the Club. The result of this series was that American composition was unknown, and the light of

The concert and Music under the direction of the presented "Ballet" effectively demonstrated that it played two weeks "zance" is a newspaper the music-ly recently flooded more than

# ACTI



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—DR. NIKOLAI SOKOLOFF.

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## OMAHA

Results of a music composition contest conducted in the schools for children of all the elementary grades are now being brought to a successful conclusion. From many compositions first turned in by the children to their teachers, "best" compositions were forwarded to the Federal Music Project for selection of the winner. Winners have probably been announced by the time this is read. Project judges include state director William Meyers, district director Elmer Sutton and Bernard Ledington, composer. To the child submitting the winning composition out of one hundred works considered will go a portable radio set, and to the school represented a five-tube combination radio and phonograph set provided by William Schmoller, Omaha civic leader.

In Joslyn Memorial, the \$3,000,000.00 Omaha art center, opera programs presenting excerpts from operas, commemorating and recognizing musical anniversary dates, were presented by Madame Thea Moeller-Herms. These included excerpts from Mozart's operas, a George Bizet program, and a Frederick Chopin program, all with introductory remarks by leaders in musical affairs.

## TULSA

The Tulsa Federal Music Project will play a major part in the entertainment of the National Federation of Women's Clubs convention to be held in this city from April 26 to April 30. On Tuesday night, following a formal reception, there will be a dance in the ballroom of the Mayo Hotel, and later the Tulsa Symphony Orchestra will be heard in a concert. Preceding this, several other units of the Tulsa Project will be heard by representatives at the convention.

## PHILADELPHIA

At the University of Pennsylvania, the Civic Symphony Orchestra of Philadelphia recently devoted an entire program to American composers. Included were: Chadwick's Overture "Malpome," MacDowell's Second Piano Concerto, the Finale of Samuel L. Laci's Symphony in B Flat; two excerpts from Henry Hadley's "The Atonement of Pan;" a dance from Frederick Woltmann's Suite "Four Faces of Siva;" the overture to Frank Patterson's opera, "Mountain Blood," and orchestral transcriptions by Bernard Morgan for Cecil Burleigh's "Village Dance" and "Imps."

During the month, Philadelphia audiences also heard four performances of James Francis Cooke's "Grand Processional at Avignon;" Livingstone Snedeker's "Polonaise;" William Bendix's "The Dervishes," and Hadley's "Spirit of the Trees."

# PROJECT

## WEST VIRGINIA

West Virginia has three units, each a concert orchestra, located in Huntington, Wheeling and Clarksburg. The scope of the activities of these units has broadened gradually, since their inception in 1936, until now it includes weekly broadcasts from local radio stations, state institutions, community centers, school assemblies, churches, hospitals and social gatherings. These concerts are all free to the public.

National Music Week will find each engaged in special activities.

Wheeling will join Oglebay Park for a music festival. Clarksburg will give a music history of Stephen Foster and Huntington will present a pageant consisting of a series of episodes describing the march of music as it pertains especially to the history of Cabell County, in which Huntington is situated.

# TIES

# F E D E R A L

## NEW YORK STATE

In Yonkers the last of a series of four Sunday afternoon concerts by the Westchester Philharmonic Orchestra was recently presented there. Numbers played during this series included Beethoven's Seventh Symphony, John Powell's "Natchez on the Hill," three pieces from "The Damnation of Faust" by Berlioz, Schubert's Unfinished Symphony, Sibelius' "Finlandia" Overture, and many other works familiar to concert goers.

In Albany the Concert Orchestra has recently presented programs at the Albany Institute of History and Art, the New York State Vocational Institute, the Russell Sage College, and several high schools and academies and music clubs.

Late in February, the Symphony Orchestra of the Syracuse Project presented an all-American program at the Syracuse University with Andre Polah conducting. Local critics were profuse in their praise of the orchestra and Mr. Polah's use of the baton.

Plans are being formulated for the organization of a Composers' Forum-Laboratory in Syracuse. Six local composers have been contacted and have responded enthusiastically to the idea. The Rochester Concert Orchestra, the Rochester Band, and the Male Quarter have been most active the past month. Mr. Joseph Manjione, second tenor of the quartet, recently won a competitive audition, which will give him a full scholarship to the Eastman School of Music.

The Niagara Falls units, as well as the Buffalo units, received only the highest critical praise for a number of concerts presented throughout the month. The Civic String Orchestra of the Buffalo Project confined its work solely to Therapeutic Institutions in Buffalo, and played for the patients on fifteen occasions during February.

## HEARING RESTORED TO WEST VIRGINIAN

*The following story, submitted by Albert R. Albinger, conductor of the orchestra of the Wheeling, West Virginia Music Project, has been authenticated by the matron and attendants at the Altemheim Home for the aged in Wheeling.*

On November 24, a call was received for the Wheeling, West Virginia, Music Project to play a concert at the Altemheim Home for the Aged in Wheeling. As usual, the men assembled and began to play. Before many bars, an attendant brought in an old lady, well over eighty years of age, in a wheel-chair. She was totally deaf and was brought in solely for the purpose of viewing the visitors and changing her surroundings.

This old lady, who no doubt danced to the strains of a Strauss Waltz, or hummed Stephen Foster's melodies, sat watching while the rest of her friends listened.

Then, of a sudden, something happened.

For the first time in two years, this old lady became conscious of sound, and sat spell-bound while she heard the entire program.

She later requested that the following message be delivered to the Federal Music Project musicians: "Tell them that concert gave me one of the greatest pleasures I have had on earth."

## LOUISIANA

Due to a reduction in quota, Federal Music Project activities in Louisiana have been slightly curtailed, but State Director Rene Salomon is now realigning and making quality supplant quantity. Chief activities in Louisiana at this time are community singing and concerts by the Little Symphony Orchestra.

## FLORIDA

Ten grand operas and a series of light operas and symphony concerts are being featured in the great statewide music program of the Federal Music Project in Florida, according to Dr. Clarence Carter Nice, state director.

With grand opera staged every Friday night in Bayfront Park, Miami, the state opera company has scheduled productions in Jacksonville, Tampa, St. Petersburg, DeFuniak Springs, and Tallahassee. "Carmen," "Madame Butterfly," "Rigoletto," "Cavalleria Rusticana," "Martha," "Aida," "Faust," "Hansel and Gretel," "Pagliacci," "Traviata" and a new opera, "Sightless" will be produced during the season.

Also included in the schedule is a series of Gilbert and Sullivan productions conducted by the St. Petersburg Light Opera Company and the opera projects of Tampa and Key West. Staged on an elaborate scale, the operas have attracted thousands of Gilbert and Sullivan fans from all parts of the country.

The Florida program of instruction and appreciation now includes a winter series of public school programs with the full symphony orchestras of Miami, Tampa and Jacksonville, and weekly schedules in eighteen detention homes, settlement houses and public institutions.

More than 25,000 persons are active in weekly study and employment programs of the Florida Federal Music Project Dr. Nice, who was formerly music director of the Philadelphia Grand Opera Company, said in announcing that a total audience of more than 2,000,000 persons attended performances during 1936.

# M U S I C

# CALIFORNIA PREPARES FOR MUSIC WEEK

An elaborate schedule of performances has been arranged by Music Projects throughout California in commemoration of National Music Week, May 2-9.

All of California's fifteen projects will present concerts, recitals, and light and grand operas in many cities of their districts, and in some instances small units from neighboring projects are combining for presentations.

The Music Week schedule of the San Diego Project will open with a special band concert with the male chorus at Ford Bowl in Balboa Park, San Diego, on Sunday afternoon, May 2.

The operetta, "The Mikado," will occupy the Savoy Theatre on Monday night, May 3. On Tuesday night, the symphony orchestra will feature the music of San Diego composers including the works by Leo Scheer and Robert Hester, project members, and Paul Cheatham, Genevieve Hodapp and Charles Wakefield Cadman.

"The Geisha," a Japanese musical operetta, will be the attraction at the Savoy Theatre on Wednesday night, May 5.

A choral concert at the Savoy Theatre on Thursday night will feature American composers: Damrosch, Loeffler, Bingham, and others. Humperdinck's opera, "Hansel and Gretel," which will be the feature attraction at the Savoy Theatre on Friday night, will be repeated for a special children's matinee on Saturday afternoon.

San Diego's Music Week activities will conclude at the Savoy Theatre on Saturday night, May 8, with the presentation of Parker's Oratorio, "Hora Novissima," and Bach's "Coffee Cantata," with costumes and scenery.

A comprehensive schedule is now being arranged for free performances at schools, recreation centers and public affairs by other San Diego units including concert and dance orchestras, the chamber music group,



Spanish orchestra and colored chorus.

The San Bernardino project's Music Week schedule will open with the presentation of the Verdi "Requiem Mass" at Redlands University in Redlands, California, on May 2. This concert will also feature the Redlands University choir.

Other concerts throughout the week will present the symphony orchestra, band, mixed chorus and Mexican Troubadours presenting music to audiences assembled in high schools, CCC camps, the Riverside Mission Inn, churches and hospitals.

The symphony orchestra will present five programs during the week, including the Verdi Mass. The Riverside Mission Inn concert, scheduled for May 7, will feature the string ensemble and a soloist to be announced later. Other symphony concerts during the week are scheduled for the Mill Creek CCC camp at Mentone, the San Bernardino Auditorium and the Riverside Junior College.

The Carmel Project is planning daily one-half hours of music to be given in public schools. Other activities will include one-half hours of music in the historic Carmel Forest Theatre on Sunday afternoon, May 2, daily park concerts, and an orchestra concert in Sunset School Auditorium in Carmel, which will feature two guest artists, one to be announced later, and the other Noel Sullivan.

A series of five evening concerts will be given during Music Week by the Stockton Project with an entire change of program each evening. Among the soloists scheduled for these concerts will be Grattan Guerin, Jr. and Josephine Miramontes,

violinist, and William Peron, trumpet.

Present plans include two concerts featuring the combined Sacramento and Stockton project orchestras, one to be in Stockton with Grattan Guerin conducting and the other in Sacramento with Leslie Hodge conducting.

The Orange County Project plans for Music Week consist of concerts by the orchestra, band, and chorus in the various cities, parks and schools in that vicinity.

A full program has been arranged by the Santa Barbara Project for the occasion. On May 1, the concert orchestra will furnish the music for the May pole dance to be given in the sunken gardens of the Court House grounds. The Tipica Orchestra will present a Mexican and Spanish program on May 2nd. At the Plaza Del Mar in the afternoon of May 3, the concert orchestra will play Vienesse Cafe Music. On May 4, the dance orchestra will play in the Shell during the afternoon, and in the evening the string quartette will present a program featuring the first public performance of Supervisor Antoni van der Voort's work, "Quartet in F." The concert orchestra will again play on Wednesday afternoon in the "Rockwood" Woman's Clubhouse. The Santa Barbara Choral Union will cooperate with the project orchestra on May 6 to present a choral and orchestral evening. On the following evening a popular concert will be given at Plaza del Mar, and the activities will end on May 8 with an "open house" in the afternoon and a street dance in the evening.

Music Week in Los Angeles will see all units performing. The Week will open officially with a concert featuring the combined choral units and the bands to be given on the steps of the City Hall in Los Angeles on Monday, May 3. Other concerts scheduled include symphony concerts at Trinity Auditorium,

(Please turn to Page Fifteen)



# FEDERAL ART DANCE THEATRE

Effective April 1, 1937, Mr. Buckley Mac-Gurrin was appointed Director of the Los Angeles County Federal Art Project. He succeeds Mr. S. Macdonald-Wright, who has been in charge of the Los Angeles County activities of the Art Project for the past year and a half. In view of the splendid record made by Mr. Wright, his resignation was accepted with deep regret.

A native of Kalamazoo, Michigan, Mr. Mac-Gurrin received much of his art training in California, at the University of California and at the Berkeley School of Arts and Crafts. He also studied in Paris, at the Colarossi Academy, and has lived and worked in France for a number of years. His paintings were exhibited at the Salon d'Automne in 1930 and at the Salon des Tuileries from 1927 to 1932.

Sponsored by the Junior College of San Francisco, the San Francisco Federal Art Project is now exhibiting pictures and sculptures from California artists at 434 Post Street.

Among the San Francisco artists represented are John Garrity, John Holland, Don Kingman, George Post, Andre Rexroth and Herman Volz.

Santa Barbara and Los Angeles artists also are represented by exhibitors. Sculptures, hammered copper, wood engravings, lithographs and etchings are included.

The exhibit will continue until the end of the college year.

An ancient form of mural being revived with success in Southern California is that of tile mosaic. The largest work of this kind now under way is that for the exterior of the Long Beach Municipal auditorium. Thirty craftsmen are at work on this huge project under the direction of Albert Henry King, an expert in ceramics.

P. G. Napolitano, whose mural painting in egg tempera for the science building of George Washington High School at Long Beach was unveiled on Washington's birthday, is now engaged on a mural in fresco for the Beverly Hills High School.

By Myra Kinch

(Dance Director, California Federal Theatre Project)

The main efforts of the Los Angeles Dance Unit, at the moment, are being directed toward rehearsals for a concert to be given some time in June. The Concert Group, which includes ten girls and four men, have been working on a dance cycle titled "Theme of Expansion" (American Exodus). This is divided into several parts: "The Trek," "Establishment," "Burden," "Nostalgia," "Tryst" and "Festal Rhythm." The music for this suite was composed from the movements of the dance by Manuel Gaea.

Further activities include the dance movements for the forthcoming production of "Johnny Johnson" by Paul Green. The music for this play was composed by Kurt Weill.

With the close of "Revue of Reviews," after an additional run at the Mason Theatre in Los Angeles, daily classes in technique are being given for all the dancers not in current productions. Tap instruction is under the expert supervision of Elmer Maiden. There are, at present, forty-two dancers in the unit, and these classes enable them to acquire a general foundation for the many types of dancing needed in various theatrical productions. Many of the dancers have been working by themselves at the Unit to try out their own Choreographic ability.

## COMPETITION

Random House, New York publishing firm, is offering a prize for the best essay of three hundred words or less on the subject of whether Madame van Meck was in love with Tchaikowsky's music or with Tchaikowsky, whether her influence and financial patronage helped or hindered his inspiration, and why she eventually severed her connections with the composer.

Many letters passed between the composer and the lady and are available for the contestants. Further information may be obtained from the Random House, New York City.

Shylock with red hair is a startling novelty to Shakespearean addicts who have never seen "The Merchant of Venice" treated as a modern comedy. Gareth Hughes, silent cinema star, plays the part of the Venetian money-lender in the Shakespearean production now playing at the Hollywood Playhouse. Miss Estelle Winwood plays the commanding role of Portia.

Music and dancing, much employed in ultra-modern stage technique, are used in "The Merchant of Venice" to set the moods of light and shadow Shakespeare intended. A complete musical score accompanies the play.

Idealism fighting in the modern world is the theme of Clifford Odets' "Awake and Sing," which opened April 1 in the Musart Theatre, Los Angeles. Performed in Yiddish by the Jewish unit of the Federal Theatre Project, under Director Adolph Freeman, the play deals with a family in the Bronx, New York City.

"Magic Strings" moved to the Beaux Arts Theatre on April 1, where the Federal Marionette Players transported their wooden dolls any tiny stage from the Theatre of the Magic Strings to play a two weeks' engagement of James Stephens' "The Crock of Gold" and the pirate yarn, "Captain Kidd."

"Blind Alley," by James Warwick, previously seen at the Pasadena Playhouse under the title of "Smoke Screen," is now entertaining Mayan Theatre audiences in Los Angeles. "Blind Alley" is a study of gangster psychology.

The San Francisco Federal Theatre Project will take a spurt ahead on April 15 with the opening of the famous Alcazar Theatre on O'Farrell street. A gala opening savoring of a Hollywood premiere is planned. Max Dill's "Swing Parade," an original revue with a cast of seventy-five, for which practically all of the music was written by members of the project, will be the initial showing in the new location.

The Alcazar Theatre will be occupied on Monday nights with regular presentations of the San Francisco Federal Music Project.



## San Mateo, San Jose Orchestras Combine

Following the success of the symphony concert given by the combined orchestras of the San Mateo and San Jose projects in Redwood City on March 2 under the direction of Arthur Gunderson, Supervisor of the San Mateo Project, the same program was heard in a concert at San Jose on March 25. The second in this series featuring the combined orchestras was conducted by Joseph Cizkovsky, San Jose Supervisor.

Due to the gratifying reception accorded these concerts, others are being planned.

The program, which was the same in both cities, included Mozart's Overture to "Marriage of Figaro" and "Symphony in G Minor," Max Bruch's "Kol Nidrei," which featured Norma Letroadee, cellist; two of Frederick Preston Search's compositions, "Larghetto" and "Exhilaration," and Johann Strauss' "Tales From the Vienna Woods."

## Dr. Sokoloff to Judge Federation Contest

Musicians of national and worldwide note will serve as judges for the Young Artists' and Student Musicians' Contests of the National Federation of Music Clubs, which will climax the Twentieth Biennial Convention and American Music Festival of the National Federation of Music Clubs in Indianapolis April 23-29. Mrs. Ruth Haller Ottaway of New York, first vice president of the federation and chairman of the contests, announced today.

Included among the judges will be John Charles Thomas, baritone; Dr. Nikolai Sokoloff, former conductor of the Cleveland Symphony Orchestra and National Director of the Federal Music Project; Rudolph Ganz, conductor and pianist, and Beryl Rubenstein, pianist.

Participants in the concerts in Indianapolis will be the winners in piano, violin, voice, and opera voice classifications in the fourteen contest districts into which the country has been divided.

## California Prepares For Music Week

*Continued from Page Thirt*

chamber music recitals, light operas and excerpts from grand operas, including the second act of Aida and the third act of the Meistersingers.

Activities for Music Week will extend throughout the month in Los Angeles, assuming the proportions of a major music festival. Arrangements are now being completed whereby Rudolph Ganz, famous pianist, will conduct the Los Angeles Symphony Orchestra and appear as soloist at Trinity Auditorium. Jacques Samosoud and Gastone Ussigli are other conductors already scheduled for four weekly concerts, May 5, 12, 19 and 26. One of these evenings will be devoted to works of American composers. Several famous conductors residing in Los Angeles will conduct. Another evening will be devoted entirely to excerpts of famous operas.

Meanwhile, more than twenty-five Los Angeles units will be performing before schools, clubs, churches, CCC camps, hospitals and civic organizations.

The San Francisco Project will inaugurate Music Week with festivities in their recently acquired theatre, the Alcazar. A revival of the musical hit, "Take Your Choice," is being contemplated, as well as a series of major symphonic presentations, choral concerts, band concerts in public squares, and performances by smaller units.

The Marin County chamber ensemble will feature a series of presentations for Music Week. These will include little-known, but famous, works for chamber orchestras and will be presented in San Rafael and a number of nearby towns.

The Oceanside Project has planned a series of band concerts of major proportion to be presented in the beach cities.

The Oakland Project orchestra and chorus will present a variety of concerts at local theatres and high schools during Music Week, featuring special American, Italian and International programs.

*The prize winning work of the 1936 Elizabeth Sprague Coolidge contest had its first public performance at the festival of chamber music in the Library of Congress in Washington, D.C., April 9-11, 1937. The work is a string quartet by Jerzy Pielberg, a native of Poland.*

## Project Musicians Buy Many New Instruments

*By Leon Fekkes  
(Supervisor, Orange County, Calif.  
Federal Music Project)*

An interesting side light on the matter of the rehabilitation of musicians is the number of new instruments that have been purchased by musicians on the Federal Music Project.

During the years of the depression many musicians, like other workers, were unable to replace or repair the tools of their trade that had become worn or out of condition. In many cases musicians had been forced to sell their instruments for money with which to buy food; consequently many persons showed up for work on the Federal Music Project with inadequate instruments. However, as soon as they got on their feet they began to improve this condition.

The writer was interested in making a check on the number of instruments that have been purchased in the past year by workers on this project. The check revealed the amazing fact that a total of fifty-nine instruments have been bought by the members of the symphony orchestra, the band, and the dance orchestra.

These purchases include ten trumpets, six saxophones, five trombones, snare drums and basses, four bass drums, and many others.

This check makes no mention of money spent for repairs, bows, cases, or other accessories.

Probably thirty per cent of these sales were for used instruments, and in several cases the workers first purchased a used instrument and later traded it in on a new one.

The survey showed that through the agencies of the Federal Music Project not only has the musical talents of a large number of people been preserved, but also these musicians are now equipped with adequate instruments and are ready for any private jobs that may show up. It also showed that one group of people cannot be helped without materially stimulating business in many lines. If our experience in Orange County is indicative of conditions throughout the country, the Federal Music Project has not only helped musicians; it has also helped music dealers and the makers of musical instruments.

## Arnold Schoenberg To Repeat Composition

A complete program of contemporary works will be the next offering of Los Angeles Federal Music Project Symphony orchestra on April 14 at Trinity auditorium. Arnold Schoenberg, one of the world's leading modernist composers, and Gerald Strang, his teaching assistant at the University of California at Los Angeles, will appear as guest conductors.

According to repeated requests, Schoenberg will again present his tone poem, "Pelleas and Melisande," which was given its Los Angeles premiere about six weeks ago by the Los Angeles Project orchestra under the composer's baton.

Gerald Strang, prominent young leader in New Music circles, will conduct the first performance of the Second Movement from his own Suite for Chamber Orchestra, a five movement work now in the process of completion.

Another first performance is included on the program with the playing of a Nocturne by Oscar Levant, pupil of Schoenberg's, now one of the galaxy of leading composers called by Hollywood for motion picture scoring.

A "Scherzo Jassozo" entitled "American Life" by Adolph Weiss, and Passacaglia by Anton von Webern will complete the program.

## "FRA DIAVOLO" SMASH HIT AT MASON; RUN EXTENDED

For the first time in light opera history, an all colored cast of eighty-five artists turned its song and dance gifts to "Fra Diavolo," the famous opera by Francois Auber, which had an elaborate opening at the Mason Opera House in Los Angeles on Tuesday, April 6, as a production of the Los Angeles Federal Music Project.

### California Projects



The above map shows the location of the fifteen federal music projects in California. Long Beach, Glendale, and Pasadena are under the jurisdiction of the Los Angeles Project. Comparative sizes are indicated by the circles.

## BOROWSKI OPERA TO RETURN SOON

An announcement has just been made of a return engagement of "Fernando del Nonsentico," Borowski's musical satire, which was recently given its world premiere by the Los Angeles project.

The satire on grand opera is scheduled to open at the Philharmonic Auditorium in Los Angeles on April 22, with Jacques Samossoud conducting. The cast will be practically the same as the one which received high commendation from critics during the Figueroa Playhouse engagement.

Transcriptions of "Fernando del Nonsentico" were recently made in Hollywood and will shortly be distributed to thirteen Southern California radio stations.

Special adaptation for this production has been made with added dialogue and comedy written by Sada Cowan, well-known playwright, and Emile de Recat. M. de Recat, formerly of the Paris opera-comique, directed and staged the elaborate production for which every opening night seat was occupied.

Dr. Alois Reiser, concert and operatic conductor and winner of numerous musical awards, was musical director. Following the opening of the gay opera, which concerns the antics of a romantic bandit, a reviewer in the Los Angeles "Times" commented as follows: "Like something enchantingly, piquantly new, is the ancient comic opera, 'Fra Diavolo,' which opened last night at the Mason Theatre as a Federal Music Project production, with a capacity audience in attendance. That an all Negro cast presents it is also a novelty, and the mellow voices of principals and male chorus do full justice to the Auber music.

Action is never lacking and, strange to say, even the humor does not always seem outmoded, while the two comedians, Siebert Hannibal and Buddy Williams, are very funny.

"The ballet numbers are delightful. So also is the opening tableau, the figures of soldiers and principals at the inn, quietly posed through the playing of the overture, being very effective.

"Jewel Smith as Diavolo is magnetic, mocking and handsome as he should be. Bernice Randolph's Zerlina is full-voiced and pleasing; Mayme Titus deserves credit for playing Lady Allcash with dainty coquetry instead of burlesquing it; James Miller has a pleasing voice, and the others, Daniel Scott, Septimus Silas, Herbert Skinner and Ethel Jackson, are commendable."

"Fra Diavolo," booked for a two-week run at the down-town Mason, has been held over indefinitely. The cast is composed entirely of members of Carlyle Scott's famous colored chorus, a unit of the Los Angeles Federal Music Project.

### Can You Answer These?

1. In what opera is "The Last Rose of Summer" found?
2. Who wrote the opera "Fra Diavolo"?
3. What Russian exponent of modernism in music wrote the ballet "Petrushka"?
4. (a) How many white keys are there on the modern piano?  
(b) How many black?
5. What is the name of Beethoven's ONLY oratorio?
6. In what opera did Caruso make his last public appearance?
7. From the following list, select the operas written by Verdi: "La Traviata," "Faust," "Ernani," "Don Carlos," "The Masked Ball."
8. What are the following musicians—singers, composers violinists, conductors, or pianists?  
1. Marie Jeritza. 2. Guy Meier. 3. Albert Spaulding. 4. Alfred Hertz. 5. Ellis Levy.
9. What name was given to the Greek god of music?
10. Who wrote the song "At Dawn-ning?"

ANSWERS ON PAGE 19

## Bacon Conducts Oakland Concert

Ernst Bacon, Supervisor of the San Francisco Music Project, conducted the Oakland Project symphony orchestra in the Oakland Auditorium on April 9 in a program which featured Douglas Thompson, pianist of Oakland, San Francisco and Berkeley, playing the Tschai-kowsky piano Concerto in B Flat Minor.

As conductor and composer, Ernst Bacon has achieved national recognition. His recent appearance in Chicago as conductor of the Illinois Symphony brought him acclaim from many critics. Herman Devries, Dean of American critics, wrote: "In both capacities Ernst Bacon shines with a light destined to bring him further recognition and even renown." Glen Dillard Gunn spoke of Bacon's "charming definition of style and expert baton."

In 1933 Bacon won the Pulitzer Prize for his Symphony in D Minor, and last year was awarded a MacDowell fellowship.

Modesto, California, heard the Federal Symphony of the San Francisco Project on Tuesday, April 6, at the High School Auditorium. Ernst Bacon, conductor-supervisor of the San Francisco Project, shared the program with Ben Bauer, assistant conductor. Gordon Onstad, tenor, was soloist. The Eroica Symphony of Beethoven, and the Siegfried "Idyll" of Wagner were the two major works featured. Mr. Onstad sang the Adelaide of Beethoven and the tenor aria *Il mio tesoro intanto* from Don Giovanni.

## Santa Barbara Gives Latin Music Program

The Tipica Orchestra, a popular unit of the Santa Barbara Federal Music Project, furnished a program to the people of Santa Maria on March 15, at which time Los Angeles' famous Olvera Street was reproduced in miniature by the Tipica director, Mr. Francisco Rosas.

Senor Juan and Rosita Cota danced several Spanish numbers, while Miss Mimi Marcou interpreted Mexican dances.

## SAN DIEGO PRESENTS OPERA 'THE GEISHA'

"The Geisha," a Japanese musical play in two acts, by Sidney Jones, is to be the next operatic offering by the San Diego Federal Music Project. A performance will be given at the Savoy Theatre in San Diego on the night of May 5, after which several performances will follow.

"The Geisha" score will offer great opportunities for the San Diego opera chorus of sixty voices, twenty-two principals and the symphony orchestra of fifty.

It is the story of the visit of a group of sailors from an English Cruiser anchored in Japanese waters, to a Japanese tea house, and their flirtations with the Geisha girls there. This will be the fourth light opera produced by the San Diego project during the current season.

Julius Leib will conduct, William G. Stewart is the producer, costumes are by Helen Beth Jarmuth, and scenery by Eugene McCoy—all members of the San Diego project staff.

• • • • •

To have had an audience of one million people, the goal of the San Diego Federal Music Project, seems certain to be realized this month. According to Charles H. Marsh, San Diego Supervisor, records as of March 20 show the project units have given 1,223 public performances to audiences totaling 784,069 persons. Included in these figures were 274 performances in public school auditoriums, 108 for school recreation programs, and 113 orchestral performances for the Federal Theatre Project.

In all probability, the record of a million person audience will have been achieved before this issue of *The Baton* goes to press, as San Diego units have had a heavy schedule the past few weeks. San Diego hopes to uphold California's efforts to greatly increase the fifty-three million national audience mentioned by Dr. Sokoloff during his recent west coast visit.

## San Bernardino Gives "Mozart and Salieri"

The world premiere in English of "Mozart and Salieri," presented on March 17 by the San Bernardino Music Project at the San Bernardino Senior High School, was acclaimed by a large audience as one of the outstanding events of the San Bernardino concert season.

The musical and dramatic production was written by Alexander Pushkin, Russia's greatest poet, whose centennial is being celebrated throughout the world.

The play, built around the legend of Mozart's poisoning by Salieri, a jealous, rival musician, preceded the performance of Mozart's "Requiem Mass," conducted by Supervisor Vernon C. Robinson. The Mass was sung by a chorus of 150 voices, accompanied by a symphony orchestra of sixty.

Solo and quartet parts were sung by Ruth La Gorgue, soprano; Beatrix Mayo, contralto; Russell Horton, tenor, and Sten Englund, bass.

During the intermission, Leslie I. Harris, member of the project advisory board and prominent San Bernardino business man, introduced Gregory Golubeff, who recently made the English translation of "Mozart and Salieri."

Conductor Robinson and the entire cast have been invited to present the Mass at the University of California at Los Angeles.

## Oakland Presents School Concerts

On March 19 the symphony orchestra of the Oakland Project, under the direction of Walter Hornig, presented a successful school concert at Oakland High School before an unprecedented audience of 3200 students. This is believed to be the largest school group to attend a concert in the bay area.

The engagement was one of twenty similar concerts scheduled during March and April. On April 16 the Oakland Symphony will present an evening concert at the Alameda High School with Walter Hornig again conducting. According to available records, this will be the first symphony concert ever presented in Alameda.



## AMATEUR CRITICISM

*Continued from Page Seven*

sic, against which I would like to guard the layman. The first type of criticism shows that the critic disliked the music first and then went in search of faults to substantiate this purely personal feeling. This type of criticism seldom holds water. Usually there are many examples elsewhere in good music showing precisely the same faults, and these works containing them are great works.

The second kind of criticism is worse. I would like to call it "dictionary criticism." Every critic has read somewhere that Grieg, Dvorak, Raff or Rubinstein are known as minor composers; he will, therefore, form his criticism from such premises, whether he likes the composition or not. If a law were passed forbidding the names of composers appearing on concert programs, one might be inclined to consider such an innovation a blessing for the future of music. It certainly would take the wind out of the newspaper critic's sails.

This type of criticism comes under the heading of musical snobbery against which the intelligent listener ought to guard himself with all his might. There are thousands of fine works buried in oblivion worthy of revival, new works worthy of acceptance for performance, written by composers unknown because critics, conductors, artists and the public mostly go by names, reputations and classifications.

The layman should never forget that every new chord added to the vocabulary of harmony first sounded strange or disagreeable to the ears unaccustomed to it. Every instrument which was added to the orchestra was first in disrepute with the critics and was introduced amidst their disapproval. Every innovation was decried. People, for instance, who deprecate the introduction of jazz elements in modern symphonic writing forget that the minuet, the polonaise and many other symphonic movements were dance music or grew out of it. What a riot it caused when Strauss waltzes were introduced on symphony programs!

All music that we now consider classic was once considered modern music. Charles Lamb wrote in a letter that his sister had a cold "as hard to get rid of as a lover of the mod-

ern music of Mozart trying to induce an old Handelian to like it." Haydn was attacked for vulgarity and for using the "common folk tunes" as themes in his symphonies. Mozart was attacked as late as 1810 for "trying everything to put the players out of tune with modern chords." Hardly a composer escaped these condemnations and, sad to say, most of them came from responsible critics and musicians. It is amusing to listen to people who attack Respighi for daring to introduce the record of a nightingale (for a few bars) in a symphonic poem; they forget that every percussion instrument ever used in the large orchestras—triangle, tambourin, bells, castanets, cymbals, etc.—are, in themselves, silly mechanical contraptions successively introduced to heighten the effect by composers from Haydn to Richard Strauss. (Richard Strauss uses a rattle in "Till Eulenspiegel.") As early as Beethoven various effects were used, even on the stringed instruments. The mute is a mechanical contraption used to make stringed instruments sound nasal. Beethoven, in his string quartets, uses "ponte-cello" (scraping the bow near the bridge). Beating the strings with the wood of the bow (col legno), pizzicato, harmonics, the wind instruments with their "flutter tongue"—all these are mechanical means invented by obscure, forgotten musicians, which the composer introduced in order to produce startling effects on the listeners. Why get excited when someone now introduces a saxophone or trumpets with jazz mutes? Yet critics and audiences alike invariably raise objections.

What should the layman do to gain insight into unfamiliar works? He should refuse to pass final judgment on modern works. He should listen to them willingly and repeatedly. He should study musical theory, harmony, musical form and the history of music.

In his eagerness to appreciate modern music he need not fall in the opposite error of gushing over all and any modern works, calling them masterpieces simply because he hears strange chord combinations or because he thinks to gain distinction as a modernist. He should not go by what he has read in papers and dictionaries.

## EASTER NOTED BY CALIFORNIA UNITS

Offering once more their tribute of devotion to the Martyred Man of Calvary, thousands of Californians attended Easter sunrise services on March 28, for which a number of Federal Music Project groups supplied the musical portion of the services.

In Hollywood Bowl the entire Los Angeles Project Symphony Orchestra played "Good Friday Spell" (from Parsifal) by Wagner, "Prayer and Dream Music" by Humperdinck, and "Les Preludes" by Liszt, under the conductorship of Gastone Usigli, and an augmented choir of 250 voices from the Los Angeles Choral Unit raised its voice in "The Lord's Prayer," musical setting by Josephine Forsyth, "Lord Ever Victorious" by Mascagni, and "Hallelujah Chorus" from the "Messiah" by Handel, as dawn came over the Hollywood hills.

These services were broadcasted over a coast to coast network of the Mutual-Don Lee Broadcasting System.

The San Diego Project Symphony Orchestra participated in the Easter services at Mount Helix. These services were broadcasted over station KGB, San Diego, and from there to 54 coast to coast radio stations of the Mutual-Don Lee network.

The seventy-piece symphony orchestra of the Pasadena Project, under the direction of Maurice Koehler, added an impressive note to the sunrise services held in Altadena Park, which is north of Pasadena.

Music for the sunrise services in Santa Barbara was supplied by the Federal Music Project orchestra of that city on Easter Sunday. The Santa Barbara Concert Orchestra, directed by Antoni van der Voort, played before thousands who had gathered at dawn in the new Santa Barbara Bowl.

A number of other services were held at dawn on Easter Sunday throughout the State at which Federal Music Project groups participated.

If he is musical, if he is honest, if he remains tolerant to works which do not please him, he will, in time, become as good a critic as most of those who swing the big stick in our newspapers.



# THE MONTH IN MUSIC

## CONCERTS - - RECITALS

### APRIL 10--MAY 10

#### APRIL

10  
St. Olaf Lutheran Choir, Long Beach.

Los Angeles Philharmonic Orchestra; Klemperer conducting, Los Angeles.

San Francisco Symphony; Monteux conducting, Ernest Schelling, pianist, San Francisco.

11  
St. Olaf Lutheran Choir, Pasadena. San Francisco Symphony; Ernest Schelling conducting, Berkeley. (Young People's concert.)

13  
Lawrence Tibbett, Los Angeles. San Francisco Project Symphony; Bacon conducting, San Francisco.

14  
Marion Kerby, interpreter, Los Angeles.

Los Angeles Project Symphony Orchestra, Schoenberg and Gerald Strang conducting, Los Angeles. San Bernardino Symphony; Shultis conducting, San Bernardino.

15  
San Diego Project presents Lehmann's "Persian Garden" and "Cavalleria Rusticana"; Leib conducting, San Diego.

16  
Oakland Project Symphony; Hornig conducting, Alameda.

San Francisco Symphony; Monteux conducting, John Charles Thomas, soloist, San Francisco.

San Diego Project presents Lehmann's "Persian Garden" and "Cavalleria Rusticana"; Leib conducting, San Diego.

San Bernardino Symphony; Robinson conducting, San Bernardino. Martha Graham and dancers; Los Angeles.

Santa Ana Project Symphony presents "All Tchaikowsky" program, Santa Ana.

17  
Los Angeles Philharmonic Orchestra; Klemperer conducting, Los Angeles.

San Francisco Symphony; Ernest Schelling conducting, San Francisco.

John Charles Thomas, San Francisco.

San Diego Project presents Lehmann's "Persian Garden" and "Cavalleria Rusticana"; Leib conducting, San Diego.

San Diego Project presents "Hansel and Gretel"; Leib conducting, San Diego.

19  
San Francisco Project Symphony Orchestra, Ernest Bacon conducting, Eduard Steuermann, soloist, San Francisco. Lawrence Tibbett, San Francisco.

20  
San Francisco Symphony; Monteux conducting, Sylvia Leut, violinist, San Francisco.

San Bernardino Symphony; Robinson conducting, Pomona, Calif.

22  
Los Angeles Project presents Borowski's "Fernando del Nonsensico," Los Angeles.

23  
Oakland Project Symphony Orchestra; Oakland.

San Francisco Symphony; Monteux conducting, San Francisco.

San Bernardino Symphony; Robinson conducting, Arlington, Calif.

24  
Los Angeles Philharmonic Orchestra; Klemperer conducting, Los Angeles.

San Francisco Symphony; Ernest Schelling conducting (Young People's concert), San Francisco.

25  
San Francisco Symphony; Monteux conducting, San Rafael.

27  
San Francisco Project Symphony; Bacon conducting, San Francisco.

28  
Los Angeles Project Symphony Orchestra, conductor to be announced, Los Angeles.

29  
Nino Martini, San Francisco.

30  
San Francisco Project Symphony Orchestra; Bacon conducting, San Francisco.

Philadelphia Symphony Orchestra; Iturbi & Ormandy conducting, Los Angeles.

San Bernardino Symphony; Kirst conducting, (school concert) Victorville, Calif.

#### MAY

1  
Philadelphia Symphony Orchestra;

Iturbi & Ormandy conducting, Los Angeles.

2  
Philadelphia Symphony Orchestra; Iturbi & Ormandy conducting, San Francisco.

San Bernardino Project presents Verdi's "Requiem," W. B. Olds conducting, Redlands. Stockton Project Orchestra; Guerin conducting, Stockton.

3  
Philadelphia Symphony Orchestra; Iturbi & Ormandy conducting, San Francisco.

Los Angeles Project Symphony; conductor to be announced, Los Angeles.

Stockton Project Orchestra; Guerin conducting, Stockton.

4  
San Bernardino Project Symphony; Robinson conducting, Redlands, Calif.

San Diego Project Symphony; Leib conducting, San Diego.

San Francisco Project Symphony; Bacon conducting, San Francisco.

Philadelphia Symphony Orchestra; Iturbi & Ormandy conducting, San Francisco.

Stockton Project Orchestra; Guerin conducting, Stockton.

5  
Los Angeles Project Symphony Orchestra; Usigli conducting, Los Angeles.

San Bernardino Project Symphony; Robinson conducting, San Bernardino.

San Diego Project presents Japanese opera, "The Geisha," San Diego.

Stockton Project Orchestra; Guerin conducting, Stockton.

6  
San Bernardino Project Symphony; Robinson conducting, Riverside. San Diego Project Choral Concert; San Diego.

Stockton Project Orchestra; Guerin conducting, Stockton.

7  
San Bernardino Project Symphony; Robinson conducting, Riverside. Oakland Project Symphony; Hornig conducting, Oakland.

San Diego Project presents "Hansel and Gretel," San Diego.

Stockton Project Orchestra; Guerin conducting, Stockton.

8  
Oakland Project Concert Orchestra and chorus; John Fuerbringer conducting, Oakland.

San Diego Project presents Parker's Oratorio "Hora Novissima" and Bach's "Coffee Cantata," San Diego.

Stockton Project Orchestra; Guerin conducting, Stockton.

#### ANSWERS TO QUESTIONS ON PAGE 16

1. Martha.
2. Daniel F. E. Auber.
3. Igor Stravinsky.
4. (a) 52. (b) 36.
5. "The Mount of Olives."
6. "La Juive."
7. "La Traviata," "Ernani," "Don Carlos," "The Masked Ball."
8. 1 Singer. 2 Pianist. 3 Violinist. 4 Conductor. 5 Composer.
9. Apollo.
10. Charles Wakefield Cadman.

## SHARPS AND FLATS

## WE QUOTE . . .

Kreutzer was very much elated one day when he was told he would be permitted to play for Napoleon I, but when he began to play, the Emperor listened with visibly increasing impatience. Finally, after ten minutes, he jumped up and exclaimed as he stalked out of the room, "Will he never stop scraping?"

\* \* \*

The King of Holland, after Clara Schumann had played the piano at a court function, turned to Clara's husband, the immortal Robert, and asked, "Are you musical too?"

\* \* \*

One day the well known woman composer, Cecile Chaminade, decided to put a stop to the ranting of Savard, her teacher in Harmony, Counterpoint and Fugue.

In accordance with Savard's instructions, Cecile was to bring to her next lesson a fugue.

The day came, and she placed her exercise before the professor.

"But that is all wrong. It is full of blunders," he commenced. "What have I told you? You will not listen!"

Why do you not remember what I tell you?" With a furious air he started to make corrections, grumbling meanwhile.

Cecile let him go on for awhile. Then, with all the innocence in the world she remarked, "Oh, I beg your pardon, *maitre*, but I have made a mistake. The fugue is not mine—it is one of Bach's."

\* \* \*

At Radio City Music Hall recently, twelve pianists, playing simultaneously, performed Tschakowsky's concerto in B flat minor, which lead a columnist to comment: "That has my full approval. When I used to struggle with that piece, I always had the feeling that I would have liked to have eleven other pianists help me play it."

—Musical Courier

*"The happiest genius will hardly succeed, by nature and instinct alone, in rising to the sublime. Art is art; he who has not thought it out has no right to call himself an artist. Here all groping in the dark is vain; before a man can produce anything great, he must understand the means by which he is to produce it."*

—GOETHE.

## FROM A CRITIC'S REVIEW

"Notwithstanding the rain and the appearance of the American Operatic Quartet on the same program, a . . . crowd assembled at the Trinity Auditorium to hear the farewell concert of Nyiregyhazi, sensational Hungarian pianist.

"It was the music of Chopin . . . that disclosed Nyiregyhazi's inadequacy to express the more subtle passages of the great creators . . . The "Waltz in G Flat" had lost the airy spirit which Chopin breathed into it . . . His most pronounced faults are . . . his infidelity to the printed page."

MR. NYIREGYHAZI  
ANSWERS

## EDITOR:

Reviewing my recent piano recital, Mr. ——— criticized my playing of a number designated by him and listed on the program as Chopin's Waltz in G Flat. The playing of the Waltz in G Flat should indeed have that which I am said to have 'lost.' However, I did not play the Waltz in G Flat, but instead the Mazurka in C Minor, Opus 56, a work of contemplative, melancholy character . . .

—Ervin Nyiregyhazi

## POST MORTEM

## EDITOR:

Mr. Ervin Nyiregyhazi's clever rebuke of the . . . erring music critic was, to say the least, refreshing. It has often appeared to me that not a few of our caustic critics are greatly in need of a primary education in that field which they so volubly criticize . . . The main purpose of this letter was to express

my appreciation to Mr. Nyiregyhazi, who recently consented to appear on an assembly program at the Los Angeles High School, where I am a student. I have seldom had such genuine pleasure . . . and hope he will appear again soon . . . In the meantime, I shall certainly attend all his outside concerts and urge all lovers of truly fine artistry to do the same."

—A Student.

# NATIONAL MUSIC FESTIVAL NUMBER FEDERAL MUSIC BATO n

## THE WHITE HOUSE WASHINGTON

I am happy in the thought that the American people are again to have the stimulating effect on their cultural life of National Music Week. In its universal appeal to all classes and groups of people and to each individual, music exerts a strong influence for enriching our culture and for bringing happiness into our lives. During the brief periods in which we give music an opportunity to dominate our consciousness, we experience pleasures that lift us above the commonplace and into the realms of the ideal. We are thereby made more deeply appreciative of those things in life that have lasting qualities.

It is my hope that those interested in the development of music as a national cultural asset will take advantage of the opportunity afforded by National Music Week not only to present programs of high quality to the general public, but also to provide community programs that will aid in the discovery and development of local music talent.

Very sincerely yours,  
FRANKLIN D. ROOSEVELT

MAY  
1937



## THE CONDUCTOR'S STAND

By  
**HARLE JERVIS**  
State Director

May is here with its National Music Week and May festivals. The Federal musicians again are taking their instruments into the open. Those of you who played outdoor concerts last year will remember what an opportunity it was to make new friends for music. Music seems to have a more thrilling and romantic appeal when heard in the open. People who never go into an auditorium to hear music will join the throng who gladly listen out-of-doors.

It is so important that our summer music should reach those people who do not attend concerts during the winter. The music we play in the open should be within the understanding of every person in the audience. It should capture his imagination so completely that he will follow this music indoors next fall. What a marvelous opportunity to build an audience for the winter season.

But with these advantages goes a serious responsibility for each Federal musician and conductor. Some

### THE BATON

RAY P. DAVIS  
Editor

Beaux Arts Building  
Los Angeles, Calif.

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#### THE COVER

The photograph on the cover was taken at a Federal Music Project performance in Hollywood Bowl, Hollywood, California.

of the audience who have not heard our music may still be dubious about WPA work. In order to convince the doubtful of the worthiness of Federal music, the concerts given out-of-doors must be as nearly perfect as we can make them. People must like the music, the musicians, and the conductor. If any one of these is at fault, the public will be only too ready to condemn, and they will not come again. If there are people who are not familiar with the quality of our program, we must win them with the sheer beauty of our music and the honesty of our purpose.

Careful preparation, intelligent practice, concentrated rehearsals, and sincere effort on the part of each musician should result in excellent performances out-of-doors this summer, and should make valuable friends for the Federal Music Project in every community. Do not underestimate the significance of this opportunity.

*This magazine was printed through the courtesy of a private organization which contributed its equipment for the furtherance of Federal Music Project activities.*



# I HAVE A VISION

By Louis Gruenberg

(Composer)



I have a vision.

When the Government took up the task of establishing what, at first glance, seemed to be an artistic project, the American composer thought the millenium had come. He thought he would be able to write operas and symphonies and chamber music without having to consider the traditional aspects. He saw opera houses and music halls springing up over a vast country that had hardly known them. He saw the possibility of finer music under these auspices returning a livelihood to the creator.

He saw the possibility of a Government taking this most beautiful of all arts, this only universal religion, and making it available to those who are ready, so that the spiritual and ethical world could become visible to them.

Those for whom music could accomplish that also had a vision, when the greatest country in the world lent its support to an artistic project.

Now, ninety per cent of the purpose of the Federal Music Project is to supply work to unemployed musicians, and as long as this is the sole objective, it is quite possible that our vision will remain a vision. Artistic things have been done in various centers of the country since the organization of the program, but these have been due to individual efforts of certain people in power and, alas, not to a national feeling or desire.

If the Federal program is to continue, and it is fervently hoped it will, it must first be subsidized nationally. It will then be necessary to organize the artistic side of the national program. I do not mean merely engaging outstanding musicians, but having a definite artistic program. I want to stress the artistic side of this terrific plan, for the seed of the cul-



tural movement lies there.

The whole project could be divided into three groups.

The first would be the entertaining group, consisting of dance orchestras, light operas, and presentations of the lighter compositions of modern composers.

The function of the second group would be purely educational. It would be definitely a university of music, a national conservatory. It would embrace schools, colleges, conservatories, filled with eager and talented students being scientifically taught, where the Beethoven symphonies would not only be played, but explained.

The third group would be the one nearest my heart, the experimental field. It would endeavor to create American expression in music. The public productions by this group would be rarer than those of either of the other groups, at the same time showing the fruits of the other two. That would constitute the accumulation of the last word in music of today. To this group would belong the American composer. He would be assured of adequate rehearsals, copyists, and the other material aspects and, above all, he would be assured that units through-

out the entire country producing his works in every city and hamlet would afford sufficient representation of his experimental endeavors.

Through these various presentations, the composer would be assured of a livelihood, no matter how small, and this would certainly be epic-making. The average royalty to a composer for a performance is from \$150.00 to \$600.00. If the composer, through the experimental group, could receive even \$10.00 a performance for all performances of his work throughout the country, he would have enough to live on and could be happy in the thought that he had a public who was interested.

I need not remind you that this is a vision which depends first of all upon Governmental subsidization. All visions, as long as they remain visions, are thought to be preposterous. But when a vision achieves reality, it is immediately accepted as practical and thus enters the realm of the average man who does not commonly deal in visions. Everything we have today once passed through the visionary stage—the radio, telephone, airplane, all forms of creations.

The higher a man climbs, the greater his perspective. Let us attempt to attain heights where we might enjoy a greater conception of the value of music toward inward development. Then the time will come when we will have a senate and a house of representatives ready to accept and acknowledge this fact, and willing to do something about it.

Music is the only romantic thing left in the world, a legacy. The present potentialities for the bequeathal of this legacy are immense.

I have a vision.

# "SWING" TIME IS FOLK TIME!

## As Revealed By Oklahoma's Folk-Music Research

By Marian Buchanan  
(Oklahoma Federal Music Project)

When the Oklahoma Federal Music Project decided to make a record of the white folk-music of its state, it swept aside existing ideas about the field of folk-music with the same forthright spirit that its pioneers employed in overcoming odds and settling the state.

That Oklahoma is an unusually fertile field for the student and the collector of folk-lore and folk-music is directly traceable to her origin. Civilization swirled and eddied on all sides of the forbidden Indian Territory before it finally broke her boundaries and swept across her in a series of "runs" for land that settled her almost overnight, bringing in people from many parts of the nation.

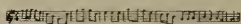
Since a state holding a cross-section of a nation's people would also contain representative folk-music of the country, research was begun to ascertain if there was something more in this field than that already on record.

It was found that, for the many ballads and songs which have been recorded over and over by other collectors, there is accompanying instrumental folk-music—commonly known as fiddle music—and that every fiddler has his own version. In other words, that every fiddler has his own "swing" to each ballad-tune. The only difference in this and our current "swing" music being that while a dance musician might make a different "swing" every time he plays a piece over, the fiddler usually confines himself to one or two set swings that he has evolved around the tune in the process of endless repetitions.

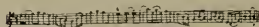
"What is currently called 'swing' music . . . is the only music truly expressive of certain peculiarly American characteristics," said Raisch Stoll in the September, 1936, issue of the Baton. "It is the folk

music of our city masses."

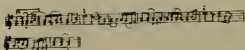
An understanding of why swing music is the only music truly expressive of certain peculiarly American characteristics is gained by an examination in the Oklahoma collection, of the swing music present in our rural folk tunes, which tunes antedate our current swing music by many years. Taking one example from the volume, we see that the ballad Coon Dog is sung to the following melody:



And this is one version of a fiddler's swing, which he either plays alone or as an accompaniment, to the above melody:



Between each stanza of each ballad which the singer sings, the fiddler evolves a little "break". The break in this particular tune is descriptive of a pack of hounds in chase. One catches the rhythm of the chase as well as the excited clamor of the animals, and the voice of one that has a particularly high-pitched cry of excitement.



Not only does the Oklahoma collection contain fiddle "swings" around ballads sung, but it also contains a representative collection of purely instrumental folk tunes—with no words, "jest to set and listen to." One of the most interesting examples is called "Dry and Dusty," a weird folk fantasy, one part as wild and as freakish as a western whirlwind, and the other part both mournful and ludicrous in its swirl and drone.

The most outstanding and the most colorful part of what was found was that part covering the special tunings of the fiddle. The strings of the instrument are often tuned to other pitches than that which, in the fiddler's vernacular, is called "natural flat key"—that is, the tuning in which the folk musician naturally plays melodies written in flats—*—*or E, A, D, and G.

The melodies, as to tuning—or, as the fiddler says, "as to keying"—fall into three classes: natural flat, A minor, and cross key, or discord.

"Natural flat" means that the strings are tuned to E, A, D, and G.

In "A Minor" the G string is tuned up one whole tone to A, and the D string is tuned up one whole tone to E, the other two strings remaining on A and E. This tunes the violin in the key of A or E, and makes playable in these keys double notes which would not be possible for the fiddler were the strings tuned lower where he would either have to shift into a higher position or else play out of tune, both of which are undesirable to the folk musicians. Too, the lower strings being tuned in the key makes it possible to employ the open strings as double notes; these open-string double notes producing a tone color quite different from that made by fingering the same notes, since the clearly audible vibration or "ring" from the open string lingers on, blending with later sounds and enriching them. There is also a sound acoustical basis for this tuning: when the fiddler plays in the key of A or E with two raised lower strings, the sympathetic vibrations set up by these strings, even when not being played upon, enrich the tone-color.

The "Cross Keys" are the tunings which do not fall in either of the above classes. Cross tuning achieves many interesting effects, and clearly reveals the Scotch origin of several

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# THE PSYCHOLOGY OF MUSIC

By Knight Dunlap

(Chairman of Department of Psychology,  
University of California at Los Angeles)

Psychologists are interested in music from two points of view. First; what happens to human beings when they appreciate or respond to music. Second; how the different types of human response to music are related to the objective music itself. We know, of course, that to a large extent response to music is learned; that is, subject to habit-formation. Types of music which, on first hearing, are unpleasant and objectionable, may become through repeated hearing pleasant and desirable. This means that the responses which the hearer first made to the music have become greatly changed through further experience; that the hearer has learned to make new responses quite different from those he made at first. Further, the hearer learns to make to new types of music somewhat the same responses which he earlier made to music of a quite different type. To a large extent the responses become habits. The hearer continues to make to music of a certain type the responses which he earlier learned to make to it.

However, much musical appreciation is a matter of convention; and the person adapted to European music written in the tempered scale and in standardized form might under other conditions have adapted himself to, and learned to appreciate, music of oriental types; it is currently believed that music of certain types is really "better" than music of other types. Opinions differ sharply from time to time as to the superiority or inferiority of music of this or that type; but it would seem probable that there are really some differences in value, and that the matter is not entirely one of convention. That is to say, music of some types may, after due process of habit formation, evoke responses which are, on the whole, superior to—more satisfying, more organically useful—or in some other way contributing more to the total life of the individual than the responses evoked by music of other types. Just what these processes of response are is a problem



which has not been solved. Difficult as the problem may be, the psychologist will never be content until he has found the way to identify and evaluate the responses, and so open the road to the further discovery of what the responses do, as their further effects to the individual.

We are well aware that the development of music as an objective stimulus pattern has been limited by, and determined by, the available instruments for the production of musical sounds. Further limitations and directional forces have been supplied by the nature of the human vocal mechanism, and the physical—that is acoustical—features of caves and houses, and the social habits of human groups. The diatonic scale, for example, was developed under the influence of the resonance of rooms in buildings with rather solid walls, and by choral singing. Peoples who have long inhabited tents, or other flimsy dwellings, have developed music of other types. Within the limits of available instrumentation and of the human voice, fertile minded inventors have introduced variations on accepted forms, and made innovations. These innovations are always at first denounced, but some are subsequently approved. The innovations of Bach, and then of Beethoven, and of Debussy passed through these stages. Certain composers of later date have had harder struggles for approval. Many innovations, on the other hand, have never established themselves. The progress of music has been an evolution, in which the production of variants and the survival of the fittest have played their roles. The question is: Why have

certain variants survived; and others not? The evolutionary process, undoubtedly, was as hard a struggle among our remote ancestors, and among savage and barbarous peoples, as it has been among us in recent centuries.

The end is not yet. Although the ultimate has been achieved in the invention of simple instruments, the introduction of vacuum tube oscillators as sources of musical sounds has opened a new vista of progress, the magnitude of which we can as yet hardly estimate. That in the music of the future, new scales and startlingly new musical forms will be introduced; and that some of them will remake music, is certain. It will become all the more vital that we should know *why* music produces its effects; why, after due habituation, some innovations are accepted, others rejected.

That music, so far, is an art and not a science, is an admitted fact. Musicians have learned how to produce certain effects; but the learning has been a process of trial and error, not scientifically oriented. Having found that certain effects can be produced in certain ways, the rules for this art are formulated—in our rules of harmony, or counterpoint, and so on. These, however, are rules of praxis, not principles of science. Inevitably there will be developed a science of music; and the foundations of this science must be in the knowledge, precise and definite, of the detailed effects which music produces in human responses to it. This will be the psychology of music; a science which today does not exist, although the name is sometimes flaunted.

The difficulty in the past has been that there have been very few psychologists sufficiently oriented and competent in the art of music. Those who have been both competent psychologists and competent musicians, such as Petran, Heinlein, and Metfessel, can be counted on the fingers

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VALHALLA

y Stephen deHospodar

(FEDERAL ART PROJECT)



## DETROIT YOUTHS 'REMAIN TO PRAY'

By Karl Wecker

(State Director, Michigan Federal Music Project)

Those of us engaged in educational work in music know that children's concerts can become a very dull procedure if they are not handled intelligently and with a feeling for the audience's needs. I desire to make special mention here of the work accomplished by the Detroit Civic Orchestra under the direction of Mr. Otto Krueger, in its schedule of school performances.

In a city the size of Detroit there are many areas where the majority of students come from greatly underprivileged families and where the problems of school discipline and instruction are greatly intensified by the class of students who make up the student body. It was my privilege to attend a concert in one of these schools recently and I wish to say with all frankness that I have never before in any city with any orchestra experienced the thrill I got from attending this particular children's concert.

At two o'clock in the afternoon there stamped into the auditorium a thousand under-fed, poorly dressed, unbelievably dirty and riotous youngsters from the ages of 7 to 17. I had visions of a barrage of spitballs and a cacophony of catcalls from this audience. Instead, when the curtains were drawn aside and the rather portly Mr. Krueger turned his beaming smile upon this audience, there was a tremendous outburst of applause and a feeling of expectancy so definite that it poured over the auditorium in a tangible wave.

Mr. Krueger had something on his program to interest every student there, and when they were given an opportunity to sing certain songs

## RUDOLPH GANZ TO CONDUCT IN SAN FRANCISCO MAY 24



RUDOLPH GANZ

with the orchestra, with which they were familiar, they responded with an ear-splitting enthusiasm.

Without going into full detail about this program let it be said here that during the 45 minutes allowed him, various musical subjects were presented with a deftness that could not help but affect the consciousness of each child. Instead of being a disorderly bunch of ragamuffins, the audience was transformed into a thousand eager children, their faces alight, leaning forward with anticipation and greeting the orchestra with the most unusual signs of approbation. The final climax was reached when the orchestra as a closing number played "The Victors", which is, as you know, the official march of the University of Michigan.

Words beggar an inadequate description of the tremendous value of these concerts in my mind. It has been my privilege to have heard most of the great music of the world and to have attended many concerts for both adults and children, but I have seldom been so deeply touched or impressed with the message of music as I was that afternoon. If the Federal Music Project had done nothing else than to present good music to the hundreds of thousands of school children in our country, this alone would, in my mind, have more than justified its existence.

Rudolf Ganz, one of the world's foremost pianists, recording artist, and president of the Chicago Musical College, will conduct the San Francisco Federal Symphony on May 24th, according to arrangements completed this week by Harle Jervis, California Music Project State Director.

Mr. Ganz' program will open with the Andante in C Major by Bach, arranged for string orchestra by Frederick Stock, from the Second Violin Sonata, to be followed by Schumann's Concerto for Piano in A Minor with Frances McCormick as soloist. Regarding Miss McCormick, Mr. Ganz writes: "Miss McCormick is nineteen, has a lovely musical talent and will give a charming performance of the Schumann Concerto. She has been studying with me the last two winters. She is well-known in Los Angeles musical circles."

Tschaikowsky's "Romeo and Juliet", Robert Whitney's "Concerto Grosso", "Five Russian Dances" by Alexander Tcherepnine and Wagner's "Entrance of Gods" from Rheingold will also be conducted by Mr. Ganz. It is thought the Bach, Whitney and Tcherepnine works will be heard for the first time in San Francisco.

Mrs. Ganz will accompany her husband to San Francisco, from whence they will continue to Los Angeles.

### TRIBUTE TO A CONDUCTOR

By Tommy O'Neil

*He seeks new paths beyond the flaming sun,*

*While all the melodies ever born are one*

*In his heart, aglow with inspiration.*

*He finds perfection in the symphony*  
*Of living things, and demands that*  
*there shall be*

*No dearth of beauty. On humble*  
*pilgrimage*

*He walks upon the curving earth,*  
*alone,*  
*Respiring life into fertile seedlings*  
*sown*

*By other men in their creative need.*

### THE CASE OF THE VIOLIN

By JUDGE BEN B. LINDSEY

(Juvenile Court Authority)

One of the most famous cases I ever had was a boy who broke into a music store and stole a violin. The officers wanted to send him to the reform school, I turned him over to a music teacher. That contact resulted in a boy's band and a boy's orchestra which became famous in my old city of Denver, and not only saved several boys from the reformatory and reform school but developed that boy into one of the great conductors of this country. Of course I am not at liberty to divulge his name, but some day I will put the story in a book.

# ON LISTENING

By Gordon Onstad

(San Francisco Federal Music Project)

To put one's self in an attitude of listening, whether it be in the practice or the exercise of one's art, is of primary importance to the performing artist. To become so quiet that not only the mind but the heart listens. Perfect coordination of mind and body demands a poise, a stillness that is metaphysical in its essence. A letting of one's being until ideas and the proper kind of action take hold of the entire man. This quiet is not actionless. Quite the contrary, it is the right kind of action. The fine artist has this to a greater degree than his lesser brother, but it is there for us all if we keep our "hands off". Since we are human, we must constantly "besiege the shrine", waiting and listening until there is the right kind of freedom. This is approaching music with the proper humility—knowing that each of us possesses the "perfect whole" if we will but allow ourselves to "be".

One of our great pianists said, "Every morning I look in the corner at my piano and know I have to conquer the damned thing before I can have peace". What he meant, of course, was that he had to conquer himself, until every nerve and muscle were free and ready to respond to his feeling. The greatest aid in preparing the body and mind for right action and response is listening. I would say it is a kind of musician's prayer, where he puts himself in the attitude to receive all that is really his. If the musician will learn to be simple, to ALLOW instead of make, there will perforce be better performances. For what is music, or for that matter any great truth, but religion? Let the artist in his practice not say: "I will put the tone here, I will draw the bow in such a way." Let him rather say, "Am I free to receive, is my will out of the way enough to let tone pass through me, to allow the bow to weigh on the strings the way I hear and feel it?"

It is true we have to learn to walk



before we can run, and there are certain physical actions and adjustments to be made consciously, at least for a time, before we can really pretend to serious practice. But I should say there is a higher approach

which must enter into even these simple and primary elements of one's technique almost at the very start. Too many of our so-called artists go through their careers placing and setting tone; mouthing and tonguing words. The singer really needs more listening and waiting and less conscious action. Given healthy sound and articulatory organs, he will be surprised at the way they will respond to the right kind of listening and stillness of his being. Listen with your inner ear and allow what you hear to take hold of your entire self. As your listening improves (and this includes your musical imagination) results must surely follow. "As a man thinketh, so is he" and we might add, as the musician hears so does he sound.

## 'BATON' PRAISED IN LONDON PUBLICATION

From the Musical Times, London, England  
By "Feste"

... Just as I am finishing this article there arrives a copy of "The Baton," an American journal which reports the activities of the Federal Music Project of California on behalf of musicians thrown out of work by the machine. It is a striking record from which I take one sentence from an address by the National Director of the organization, Dr. Sokoloff: "More than seventeen thousand musicians came to the Federal Music Project for retraining and for the chance to keep bodies and souls together within their craft and aptitude. Many of them were bitterly skeptical. Their morale was lamentably low. They were convinced they were failures set adrift through no fault of their own. . . . They responded quickly, however, when they were convinced that honest standards of musicianship were expected of them, and that persons found to be unequipped to earn a living as musicians were to be transferred to other agencies of relief as quickly as possible."

Since the Project began work a little over a year ago, these hitherto unemployed musicians have given more than sixty-two thousand concerts in forty-two states, to audiences totalling fifty million.

We here have our thousands of rich hard cases (see that tragic picture on the stationery of the Musicians' Benevolent Fund entitled 'The Last Stage'), but there

is nothing approaching this fine American effort. More public music-making means more work and better listening, and those of us who are in comparative clover needn't be too anxious about State interference so long as our less fortunate brothers can get going once more in the only craft for which they are suitable. Never mind the super-optimists who say that things will right themselves, that so many more pianos are being sold, that the colleges are full, and so on. (Ask yourself, by the way, what these colleges-full of musicians are going to do for a living when their training is over.) Their attitude is not unfairly summed up in the concluding lines of that song of Browning's—"My head's in the sand; I'm safe in my job; all's right with the world."

To end on a cheerful note (for I'm tired of writing about these problems as we are of reading about them; but, as Stewart Macpherson said, musicians have an inescapable duty in this matter), I quote an anecdote about Rosenthal that is new to me. It is from "The Baton," where it appears in a column entitled "Shops and Flats" (where have we met that heading before?)

"One day Rosenthal interrupted his good friend Eugene d'Albert in the midst of his composing. Seeing a number of scores of Wagner and Strauss opened on d'Albert's desk, he remarked, 'My dear d'Albert, I'm surprised. I always thought you composed from memory.'"

# WHAT VALUE HAS THE INTIMATE RECITAL?

By Graham Dexter

(Choral Unit, Oakland Federal Music Project)

We preface our few remarks on the value of the intimate form of recital by a vital quotation taken from an article written by Richard Drake Saunders, distinguished Hollywood critic. Mr. Saunders says, "We must give contemporary music its opportunity to be heard. In so doing we will stimulate and develop the musical talent in which this country abounds, and eventually produce our share of genius." Young musicians are indeed grateful for the far-sightedness of the leaders and supporters of the nation-wide Federal Music Project for just the reason so significantly made clear in Mr. Saunders' statement.

Oakland is fortunate in this, that the zeal shown by Gastone Usigli, former supervisor at Oakland, and his Supervisor colleagues, in their effort to help and develop young talent, has resulted in numerous opportunities for the discovery and then appearance of young musicians before public audiences.

In accordance with this trend of thought the project in Oakland has introduced a series of intimate, "Salon Recitals." It has been found that even though the young musicians are deriving experience and guidance of inestimable value in their ensemble activities, it was not always possible to give those who were possessed of virtuoso qualities an opportunity to express themselves individually.

The institution of these recitals therefore has proven, as they develop, to have been a happy inspiration. String quartets of the masters have been heard; Mozart, Haydn, Beethoven, Dvorak. Soloists have collaborated with the strings on occasions producing such combinations as oboe and strings, clarinet quintet, Brahms piano quintet, and more.



A number of vocalists have appeared, and with double interest, for they have brought forth works of local and contemporary composers of marked ability. Songs of Grace Becker, a local composer of prominence, have been heard; Jean Marie Goss, appearing on one of the programs, was heard in a group of her own compositions; a group of songs by a young composer of great promise, Miss Jean Coolbaugh, are soon to be heard.

Concerts of the future, as well as the one in which Miss Coolbaugh's songs are to be sung, will include works of great interest. The string quartet is to be assisted at one of its concerts by Clara Harsha Upshur, prominent concert soprano, as the guest artist. Mrs. Upshur has consented to sing with the quartet a most unusual group of songs by contemporary composers. The group will include the "Il Tramonto" of Respighi; the "La Pesca del Anello" of Pizzetti; and the "Spring-twilight" of Brandts-Buys; all these written for voice with string quartet accompaniment. Another young artist is planning to present the "Die Schöne Mullerin" suite of Franz Schubert.

One could continue naming these splendid things that are being done by the young artists, and incidentally, done well. The important thing is, however, that the opportunity is

being given to them. It should continue uninterrupted by any extenuating technicalities that may deprive America of even one fine musician. "Our job," to quote Miss Jervis in the December issue of "The Baton", "is not to be considered a temporary one . . . it is significant for the future."

It is true, the young people today are making splendid history, history that future generations may well be proud of.

Opportunities such as we have discussed, mainly of course in this article, the intimate recital, are far more significant in value than they appear to be on the surface. The opportunities presented by this movement are of a tremendous far-reaching value, for with a common end in view we are slowly uniting the young artists and composers of our country into one great body, bound closely together with the commendable desire of expressing beauty, of expressing outwardly that which is born of true inspiration, music and art.

Who then can tell, as the youth of our land move forward, bound by this sincere desire to express the beautiful, a deeper understanding may arise between the young people of our land and the young people of other lands, hastening the day which Don Lorenzo Perosi, the great contemporary priest-composer, speaks of in his reference to eclecticism in music (a universal understanding and style in music): "Eclecticism after centuries of battles, revolutions, and of political and social strife, whose pain has found its reflection in art; a new city of art, where men may gather in brotherly love for the same ideal."

# ARE DANCE BAND MUSICIANS MUSICIANS?

By James Thompson

(Dance Band Supervisor, Oakland Federal  
Music Project)

It is the general consensus of opinion that a dance orchestra player is not a musician. Present day orchestrations are by no means as simple as one would think. They involve complicated harmonies, phrasings and intricate articulations. Contrary to the above opinion is the fact that it takes a highly co-ordinated system of team work to accomplish the phrasing and intricate articulation necessary to get the desired effect, i. e. Swing, Jazz, Hot, etc. At rehearsals these phrases are picked apart, added to, subtracted from, tried over and retried until the product is satisfactory. This demands a lot of work both on the part of the men and the leader, who passes judgment, makes suggestions and corrections.

Intonation is marked to a very high degree and is responsible for a greater part of the dance orchestra's success. Melodious or sweet tunes are dependent on intonation, dynamics and phrasing for their success.



"Ad Libing" is an art in itself. An "Ad Liber" is one who has the ingenuity to improvise a variation of a given melody. The measure of his success is his ability to interpolate lipslurs, push beats (syncopes), screams, rips and arpeggios, at the same time making it swing and keeping it within the boundaries of correct harmony.

The rhythm section is the backbone of the orchestra. Its name defines its function. To produce an even steady tempo it is necessary

that its members act as a well co-ordinated machine. The left hand of the pianist, the foot of the drummer on the pedal of his bass drum, the slap of the bass player's strings against the finger-board can be likened to that of the swing of a Metronome's arm. The section is as good as its weakest member. In a good rhythm section drag or anticipation is not tolerated. A dance orchestra whose tempo varies to any great degree will soon find itself on the unpopular list.

The dance orchestra player studies his instrument and listens to dance orchestras of the upper strata for new ideas. He is ready at all times to improve himself and keep up to date with the ever changing styles of interpretation.

What does it take to phrase, articulate, swing and set a tempo for the rhythm that will awaken the senses that will make a person want to get on his feet and dance? Musicianship? We contend that it does.

## Golschmann to Lead First Bowl Concert

Hollywood Bowl is scheduled to open July 13 for eight weeks of "Symphonies Under the Stars" with Vladimir Golschmann, conductor of St. Louis Symphony orchestra announced for the opening conductor and for Friday night of opening week. Mrs. Leiland Atherton Irish, vice-president and manager of Southern California Symphony Association, recently announced the remaining conductors engaged for the season as follows:

For Friday nights, known as "Symphony" nights: Golschmann of

St. Louis, Erno Rapee of New York, Hans Kindler of Washington, D. C., Carlos Chavez of Mexico, Fritz Reiner and Dr. Otto Klemperer, with the latter directing the closing four concerts of the season.

For Thursday night, ballet and opera nights, Pietro Cimini, Richard Lert, Carlo Peroni, Efreim Kurtz and Viscount Hidemaro Konoye.

Friday nights, "Solo" nights, the same conductors will appear as are announced for Tuesday nights with the exception of Howard Hansen, who has been engaged to conduct an All-American program the evening of July 30, with an outstanding American singer to be heard with him.

### CAN YOU ANSWER THESE?

1. Who wrote the opera "La Gioconda"?
2. In what opera by Ponchielli is the "Dance of the Hours"?
3. Who wrote the opera "Emperor Jones"?
4. What famous pianist is president of the Chicago Musical College?
5. Who invented the saxophone?
6. For what instrument did Chopin write almost exclusively?
7. What is the most ancient stringed instrument?
8. What is melody?
9. What great Polish composer is buried in France between Bellini and Cberabini, while his HEART is buried in Poland?
10. Who was called the "father of modern orchestration"?

(Answers on Page 19)



## F E D E R A L

## BOSTON

"The Desert Song," Sigmund Romberg's musical romance, opened at the Majestic Theatre on May 3rd. This represents the Boston Project's first presentation of light opera.

Snatches of "One Alone" and "The Riff Song" have been floating through the busy offices of the Federal Music Project on Huntington Avenue. Everybody from the executive director to the bill poster is imbued with the Romberg melodies.

A cast of one hundred and an orchestra of fifty participated in this colorful story of the desert, mysterious Morocco, and the great leader known to his friends and enemies as "The Red Shadow".

One more concert remains in the Sunday evening series of Beethoven Symphonies, which have been a popular Boston diversion since February. But, music patrons who have made the Copley and Majestic Theatres their meeting place for the past two months will find consolation in the announcement by William Haddon, State director, that another series featuring the Tschaikowsky Symphonies will be inaugurated at the Majestic Theatre within a few weeks. Alexander Thiede and guest conductors will direct the State Symphony Orchestra in these concerts.

On Sunday, April 4, Mr. Theide was guest conductor of the Federal Symphony Orchestra, New York City.

Felix Fox, distinguished concert pianist and one of the prominent figures in musical life of New England, added his talents to the regular Sunday concert of the State Symphony Orchestra on April 11th. Mr. Fox, a Bostonian, was recently awarded the Legion d'honneur by the French Government for his furtherance of modern French music in America.

NEW YORK SUPERVISOR  
HELPS DEAF AND DUMB

Fidelis Hoff, District Supervisor of the Rochester, New York, Federal Music Project, who has had years of experience in acoustics and voice science, is cooperating with the Rochester Institute for the Deaf and Dumb to determine what progress can be made by a bone induction method, or by vibration of fingers, in order to convey more pleasure from music to the deaf and dumb than can be obtained through radio or other sources.

Mr. Hoff is at present conducting primary experiments in this field, but the discovery has been made that many of the subjects have slight sensations and it is thought that definite developments along these lines can be made.

## CHICAGO

Chicago's Federal Music Project is acting as big brother to an orchestra made up of thirty boys and girls from the NYA and directed by Herbert Pyne.

Illinois State Director Albert Goldberg heard of this young orchestra which had been struggling against many inconveniences, including the necessity for carrying music and instruments long distances in inclement weather to rehearsals in Chicago's Naval Armory. A subsequent location had to be abandoned when the organization donating it decided to move to a new building. Mr. Goldberg, hearing of the plight of the boys and girls, offered them space in the music project headquarters and instructed his booking department to arrange appearances for them.

This baby symphony is now giving concerts at schools, churches and

## NEW YORK CITY

On April 12th, New York City's Federal Theatre of Music presented a double bill of Pergolesi's "La Serva Padrona" in an English version by Marion Jones Farquhar and the premiere of a new one-act opera "The Romance of Robot" by Frederic Hart with libretto by Tillman Breiseth. Special interest in the action and lines of Pergolesi's work resulted from the fact that they were delivered in English. Chief roles were taken by Wells Clary, Cecile Sherman and Forest Huff. There were also several minor roles and a ballet of eight girls. The second half of the evening, "The Romance of Robot" presented a mechanized "civilization" of the future, where ten Electrolysed ladies are under the tyrannical sway of Electro, master of the age. The tense and often amusing work centers around their efforts to arouse passion in the breast of a huge steel Robot.

Leads were taken by William Kurz, Margaret Stevenson, Cecile Sherman, and Clifford Menz.

Reviewing the performance, the "Musical Courier" of April 24th stated: "As a whole this double bill was of professional calibre and promises well for future WPA productions of chamber opera".

Each night in New York City's Federal Theatre of Music is devoted to a particular type of musical work, one night being devoted to symphonies, another to chamber operas, and others to choral works, string ensembles, and grand operas.

other worthwhile places and is helping to foster appreciation of music among children their own age. The programs consist of symphonies of Haydn, Schubert and Mozart, classical overtures, and suites and novelties. The orchestra is doing excellent work and becoming a recognized unit among Chicago's musical forces.

M U S I C

## MICHIGAN

The program for Michigan is a sound, steady, non-spectacular program that is geared to the needs of its people. The units are not large but they are well scattered from the copper country up in the Keewenaw Peninsula down to Detroit in the lower Peninsula.

There are fourteen units consisting of a small symphony orchestra, three concert orchestras, three concert bands, two jazz bands, one for white and the other for colored people, and four copying, binding and repairing projects.

Since Michigan is a land with nine months of winter and three of summer as far as out-door activity is concerned, the program is arranged accordingly. This consists of a very comprehensive series of educational concerts during the school season and a series of daily concerts in the public parks during the summer. Here, over a thousand concerts have been played to more than 100,000 people, immense throngs gathering

## MUSIC

in beautiful parks for the purpose of listening to, and frequently joining with, units in the universal message of music.

Activities are not confined to units playing to their residence city, but they are sent out, some times long distances, in order that between eight and ten local points there may be as complete coverage as possible. It is the goal of the program to be of service to the greatest number, and no section of Michigan is slighted where a desire for good music is made manifest.

In line with the originally expressed ideals of the project every conductor is an American by birth and by training, and the music of the American composer is well represented on their programs.

Approximately two hundred sixty-five persons are employed in Michigan, ninety percent of whom are from the relief rolls.

## NATIO

*"Musicians are now active in making music a States than in any other country. Up to the present Project concerts has been over fifty million. La-  
chestra for the first time in their lives."*

## INDIANA

On Easter Sunday, the Indiana Federal Music Project presented the first of a series of six concerts to be given in Indianapolis public schools and featuring the concert orchestra; Pasquale Montani, harpist; and a massed P. T. A. chorus of one hundred fifty voices, trained by Federal Music Project teachers. Hugh Mason was guest conductor at the opening of this series.

The Terre Haute State Teachers' College was the scene of an outstanding concert presented by the Clinton Concert Band, Indianapolis Concert Orchestra, and Pelz and Whetstone, piano duo, on March 31st.

On April 4th, this piano duo was heard before a large crowd in Evansville, playing with the Evansville Concert Band, under the direction of Harry High.

The works of Theodore Bock were presented at the regular Composers' Forum Laboratory at the Arthur Jordan Conservatory in Indianapolis, on April 19th.

Perhaps the outstanding concert of the Indianapolis units during April was the presentation of the operetta "Said Pasha", by Richard Stahl. This production saw Federal Music and Federal Theatre Project units collaborating. The production ran for one week, opening April 26th.

Music Week presentations included a program of American music by the Indianapolis Concert Orchestra and the massed P.T.A. chorus, numbers performed by the Clinton and Evansville bands, recitals of piano pupils of musicians taught by Indianapolis Federal Music Project teachers, and semi-weekly broadcasts from station WIRE of Indianapolis, each broadcast featuring a guest soloist.



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# - W I D E

ing it to a larger number of persons in the United States is estimated that the attendance at Federal Music Festivals of these people have heard a symphony or—

—DR. NIKOLAI SOKOLOFF.

## NEBRASKA

The Federal Music Project of Nebraska and its various units served nearly one hundred thousand persons in the state during the month of April. In the city of Omaha, ninety concert and orchestral engagements were played by the Omaha Civic Orchestra, its units, and the negro dance orchestras.

March attendance figures were also high, in spite of the fact that spring vacation in schools caused the elimination of several regular programs and the fact that the theatre orchestra was transferred from the Music Project to the Federal Theatre Project.

In April, Omaha brought to completion its music contest conducted for the children of the elementary schools. Early in the year, State Director William Meyers conceived the idea of such a competition and, although the actual contest was conducted throughout the city during February, the judging did not begin until March. Many exceptional compositions were submitted, but last comparison revealed the unanimous choice of the judges to be "The Cowboy's Ride," a thirty-two measure composition traced to Sears Nelson, eleven-year-old student in the sixth grade.

Sears Nelson's winning composition, orchestrated for the Omaha Civic Orchestra by Bernard Ledington, was retitled "Cowboy on the Trail". In musical sequence it depicts a cowboy's day from sunrise to sunset, including a thrilling chase and running battle with Indians.

Radio programs recently broadcast by the Omaha Civic Orchestra over KOIL have included this prize-winning work and a program with Easter music predominating.

## MISSOURI

Foremost among the activities of the Federal Music Project in Missouri, recently, has been the series of instrumental demonstration and music appreciation concerts held for children in the elementary and high schools at St. Louis, Kansas City and Joplin.

The music teaching units, especially those in the rural districts, have definitely broadened their scope of activities by acquiring many new classes in schools where music never has been a part of the curriculum, and in communities where this type of program was hitherto unknown. The Kansas City Music Teaching Project remains the outstanding producing unit of this type in the state, and continues serving public and parochial schools with a music teaching program of real merit and productivity.

The project has cooperated with

# PROJECT

educational leaders throughout the state in an effort to bring concerts and music appreciation programs of genuine interest to thousands of children from under privileged families, who otherwise would not have an opportunity of receiving such cultural education.

The Colored Orchestra units in St. Louis and Kansas City had an active month in spreading cheer to thousands of patients in hospitals, sanitariums and institutions of both cities. Primarily set up as dance band units, these orchestras are well equipped to play first rate semi-classical programs and many such performances were played in negro schools, churches, settlement houses, etc., in addition to their dance engagements.

# T I E S

# F E D E R A L

## NEW HAMPSHIRE

One of the most satisfactory performances given by Federal Music Project units in New Hampshire was the concert program presented by the forty-piece band before the State Legislature in Representatives Hall in the State Capitol recently.

The combined band is made up of all professional band-men employed in the entire project and represents fourteen cities and towns throughout New Hampshire. The large, appreciative audience, which filled the huge auditorium and galleries, was roused to cheers at one point in the program. This same unit will present the first concert in a series of four to be given under the sponsorship of the Federal Music Project at Institute of Arts and Sciences Hall in Manchester.

## MINNEAPOLIS

Minneapolis, the center of activities for the North Central Music Educators Conference early in April, was the scene of a concert which presented the Twin Cities Civic Orchestra, under the direction of Bernhard Anderson, and in which a thousand high school singers participated. The culminating point for instrumental participants came April 9 at the Lyceum Theatre when Music Project theatre bands and orchestras made up the program.

Delegates to the conference were entertained by a number of Federal Music Project units throughout the week.

## PORTLAND, ORE.

Music Week in Portland, Oregon will be observed with much activity with the Federal units in cooperation with the Oregon Federation of Music Clubs and the Oregon Chapter of the American Guild of Organists. Symphonic Band Concerts conducted by Misha Pelz, will be presented at the Roosevelt Statue on the South Park Blocks each day of the week except Saturday.

The Little Symphony Orchestra conductor, Harry Linden, will pre-

## NEW YORK STATE

(Continued)

The "Revery" by George Crandall, originally written for organ, had its first performance for orchestra on a program presented by the Albany Project recently. Four concerts were played in a series in which Mr. Crandall's "Revery" was included. The final concert in this series, played on April 4th, featured Harry Braun, violinist of New York City.

The first concert of the new spring series, now being presented by the Syracuse Symphony Orchestra, was presented on March 9th at the Lincoln Auditorium with Andre Polah conducting and Pauline Hundshamer, soprano, as guest soloist. The second concert of this series, on March 23rd, featured Guy Maier as soloist in a program composed of the works of Bach, Brahms, Mozart, and Dukas. Mr. Maier gave a brilliant performance of the Mozart E Flat Concerto, with Mr. Polah conducting.

The Niagara Falls Power Company recently turned over to the Niagara Falls Music Project the large George Terminal Auditorium, free of rental, as a gesture of civic co-operation. The program presented at the auditorium was attended by over five hundred people and presented as soloist Miss Isabel Whitman, soprano, music critic of the Niagara Falls Gazette.

Buffalo units have filled a great number of engagements during the month. The Buffalo Symphony Orchestra, the University Concert Orchestra, the Empire Dance Orchestra, and the Abbott Colored Dance Orchestra, as well as the Buffalo Civic String Orchestra, have all played in many public institutions, schools and educational centers during the month.

Sent concerts each day, except Friday at noon, in the Hall of the Central Library.

On the night of Thursday, May 6th, in the Auditorium of the Woman's Club Building, the Little Symphony Orchestra will present a program of compositions by Oregon Composers.

## DELAWARE

The Wilmington Civic Orchestra of the Federal Music Project continues to be a contributor of major importances in the musical field in Wilmington. Developed by its director, William Paul Hodgson, and under the leadership of Carl Elmer, the orchestra has attracted attention beyond the confines of Delaware. It is in demand by radio audiences and broadcasts a half hour program every Tuesday evening. Every Monday evening a concert is presented in the Federal Music Hall in Wilmington.

At these regular Monday night concerts, color has been introduced to enhance the enjoyment of music. Further details of this color innovation will be found on another page of "The Baton".

## MAINE

The Federal Music Project in Maine, with Orchestral and Choral Units in Lewiston and Portland, continue to present weekly major symphonic concerts in these two cities. These units also play each week at the various state and city institutions within their respective localities.

In Portland, weekly broadcasts are presented over station WCSH each Friday afternoon from four to four-thirty, with the Orchestra and Chorus alternating with a Brass Band composed of members of the Concert Orchestra.

During the winter season the units give approximately twenty concerts and four radio broadcasts each month with an average attendance of three hundred fifty people.

This month, special programs are being arranged in keeping with National Music Week.

# M U S I C



# MOVIE MUSIC

By *Harold Gelman*

(Pianist; critic)

Music, as such, is paid very little attention by the average movie audience. To be noticed it must bear the distinction of being very good or very bad. Ordinary, competent music which is in mood with the scene is accepted passively as a part of the entertainment. The motion picture began as an entirely optic stimulus; later, with the advent of sound, this stimulus was enhanced by an oral one, but one which had most to do with the furtherance of the drama by the spoken word. Except in the case of musicals, which naturally make of the music an important element, it has always been sufficient that there was simply a suitable background of music. It has, of course, been recognized from the first that music could sway the emotions greatly. Most of us recall certain stock tunes or types of tunes which accompanied the "villain still pursues her" scenes, and some of the other sweeter numbers that accompanied the love-scenes.

Only very recently, with the development of the long feature with definite artistic aims, has a sincere effort been made to enhance the artistry, as well as the emotional stimulation, by the use of specially

written music for the occasion. To do this some of the most important names in present-day composition have been imported to do their stuff for the films. One of the outstand-

Some of the outstanding bits of recent pictures:

The trumpet player who did the marvelous playing in "Swing High, Swing Low". The trumpet virtuoso, played on the screen by Fred MacMurray, gave us some lessons on the art of blowing popular trumpet.

Herbert Stodhart's music for "The Good Earth". Always appropriate, and particularly fine in the impressionistic touches which accompanied the impressionism of certain of the film's scenes.

Frank Capra's use of noise—plain noise—in the avalanche sequence in "Lost Horizon". The sheer awfulness of noise has seldom been portrayed as well

ing examples of this was the use of Werner Janssen's original score for "The General Died at Dawn." From the first striking notes of the trumpets, the music made itself a vital part of the production, and it upheld its own place as an integral part of the show throughout. Boris Morros, who was responsible for this, is following the scheme at Paramount quite extensively. George Antheil is also composing for him now.

A glance at the names to be found working in Hollywood now is surprising. Both Ernest Toch and Arnold Schoenberg are active, particularly the former. When Stravinsky was here he was sought after by at least two of the major studios, if not more. What arrangements may have been arrived at have not yet been publicly announced.

The movies have become aware of fine music and the men who write it. What the liaison may mean must be problematical. The studio heads have opinions on the subject, as do the composers—and they are all different. But what is just experimental today may be very important, both to the films and to music, tomorrow.

## New Musical Talent Sought By San Jose

The San Jose, California, Federal Music Project recently launched a contest in music schools and private studios for singers, pianists, violinists and cellists to appear with the Federal Symphony Orchestra, under the baton of Joseph Cizkovsky, supervisor.

The final winners, one from each group, will soon be presented in a gala concert in the civic auditorium.

Since the beginning of the last school term, or during the period from August 20, 1936 to January 20, 1937, the San Diego Federal Music Project has presented 109 free performances in their city and county schools, serving 42 different schools.

## Personnel Announced For Audition Board

Dr. George Lieblich, Mary Carr Moore, Ernest Douglas, Duval Sanders, Homer Grunn, and Mrs. Hennon Robinson are now members of the audition board which hears young artists and judges them for possible appearances with the Los Angeles Music Project Symphony Orchestra.

A number of young artists already selected by this group have appeared with the orchestra, including Amelia Hester, Peter Jarrett, and Aida Mulieri.

During this same period there were presented 99 free performances sponsored by the city of San Diego and 55 by the county.

## Oakland Hears Works Of State Composers

The California Composers' and Writers' Society will present its second annual Music Week Festival on May 5, 6 and 7 in Oakland, featuring the works of over a score of California composers in three separate programs.

The third evening of the festival will feature, in the Oakland Auditorium, an orchestral program interpreted by the Oakland Federal Symphony under Jean Shanis. This program will include works by the following composers: Nicola de Lorenzo, Philip M. Foote, Hendrik Jansen, Julia Klumpke, Jean Shanis, Paul Martin. Raymond Koechlin, Lola Givin Smale, Clarence Kaull, Howard Eastwood, and Joziena van de Ende.

# FEDERAL WRITERS IN CALIFORNIA

*By James Hopper*

*(State Director, California Federal  
Writers' Project)*



In California approximately three hundred workers on the Federal Writers' Project have been engaged in compiling the California section of the American Guide, a 3,000,000 word tourist handbook to the United States. This work is now almost complete, with many tours and essays already accepted by Washington.

In addition to the assignment for the National Guide, the California Project is working on a State Guide, and some of the district projects are preparing local city guides. A more elaborate guide to the San Francisco region is planned, on which the projects in San Francisco and Oakland are now at work. In San Francisco two special editorial staffs are being organized, one to do the final work on the State Guide, the other to write the San Francisco Regional Guide. The remainder of the workers in San Francisco will work on a series of pamphlets, using the great mass of material collected, which, though of interest and value, cannot be incorporated in the Guides.

Much interesting work is also nearing completion in minor projects, such as the National Minorities Project, and the History of Migratory Labor in California. About twenty-five members of the Project are engaged on a Survey of Municipal Governments, in cities of more than

50,000 population. This Survey has been approved by the United States Council of Mayors, and upon completion the material will be deposited, as a reference library, with the United States Bureau of Census at Washington, D.C. It is expected that this Survey will be completed in May.

During the year and a half in which the Federal Writers' Project has been operating in California a tremendous amount of material has been accumulated, dealing with every phase of the State's development. It is planned to deposit this material in the public libraries of the cities and counties in which it has been gathered, to become a permanent part of the reference collection. Already our files have been opened to various civic and cultural organizations, the San Francisco Project having made a considerable amount of its historical material available to the Junior Chamber of Commerce, the Golden Gate International Exposition and the Federal Housing Ad-

ministration. The Los Angeles Project has cooperated with several civic bodies in research and compiling of data. One of these assignments was a history of education in Los Angeles, done at the request of the Board of Education.

An interesting development has come from an unofficial enterprise of some of the writers of the San Francisco Project, who, in their off time, have published two issues of a magazine. This magazine has received attention and a good deal of praise from critics throughout the country. To quote from an article written by John D. Barry in the San Francisco "News":

"Now it's a pleasure to recognize THE COAST as a rich fulfillment. It contains abundant material that shows writers in our neighborhood are working with enthusiasm and vitality . . . I hope I've said enough to show the first number of THE COAST is unique."

The hope is that this, so far, unofficial work may become official, so that the Writers' Project may function as do the Theatre, Music and Art Projects, in which the members have an opportunity to do creative and individual work.

# FEDERAL DANCERS IN CALIFORNIA

By Myra Kinch

(Coordinator of Dance Units, California  
Federal Theatre Project)

Many people rightfully assume a more serious mien with any art form presented for public gaze bearing the title of "concert". This attitude has, to a degree, been dissipated in late years by the inclusion of satire, either defined as such by title, or subtly slipped in unannounced to add the zest of surprise at the proper moment. The average public had had little opportunity previously to educate its funnybones to real appreciation of this aristocrat of comedy, due to the conviction held by most impresarios and producers that satire was indigestible, no matter what the appetite for amusement might be. Plays, such as "Once in a Life Time" and "Of Thee I Sing" did much to change their minds. The Jooss Ballet and Trudi Schoop have done as much for the dance. After all, the satirical approach allows the choreographer, playwright or artist the freedom to believe that the members of his audience have some degree of critical sagacity (their "hair up", figuratively speaking), plus the true enjoyment of utilizing the full technical abilities of his performers to lampoon either present day or historical figures and modes.

The bridal-month concert of the Los Angeles Dance Unit is to be as gay and serious in tone as a wedding ceremony written and staged by Noel Coward. A more serious side of the dance program will be, as previously announced, a dance cycle titled "Theme of Expansion" (American Exodus), while gaiety is intended with a suite of "Dance Satires" of different periods, beginning with the old-school ballet, and proceeding merrily through a "Serpentine Dance" and the "Greek" school, with addenda of "modern" dance satirizing certain current trends. The music for the entire concert has been composed or arranged by Manuel



Galea.

The dancers in the Concert Group are working toward group expression, a blending of individual personalities and techniques into a modern medium of expression. In the past, American dancers (much as designers have bowed to the decrees of Parisian dressmakers) have followed the precedents set by European choreographers. Even music was necessarily of foreign composition if it were to be given serious consideration. American choreographers are now striving toward a point of view that is essentially American, with music composed from the movements of the dance, or arrangements applicable to the period in question. An American approach offers the choreographer a wealth of episode for either serious or satirical consideration.

Many of the dancers in the Concert Group have had varied training and professional experience, a technical background that promises for much in the forthcoming concert. Grace Adelphi, who has been featured in many Federal Theatre productions, studied for several years

with Ernest Belcher, as a child, and later with Theodore Bekefi, with whom she toured as Prima Ballerina. She has been in many New York productions as well as coast presentations. Madeleine Lazard studied with Alexander Volinine and Fokine, and was a member of Najinska's ballet in Paris. She also had several seasons with the Russian Opera Ballet. Margaret Rees had her ballet training with Anna Arnova and more recently has been studying modern technique with Dorothy Lindall. Karen Burt, who has acted as assistant director with the Concert Group, has worked under many teachers, Martha Deane, Michio Ito and Dorothy Lindall, as well as the famous Bennington School of the Dance. Bella Lewitzky and Renaldo Alarcon are well known to Los Angeles audiences as featured dancers with the Lester Horton Group. Teru Izumida has a fine background supplied by several years under the direction of Michio Ito. Zemach, director of the dances in Reinhardt's "Eternal Road", supplied the modern dance training for Clay Dalton. Mr. Dalton was featured in Zemach's dances for the motion picture of Sir H. Rider Haggard's "She".

The Dance Unit has recently acquired the valuable services as assistant director and coach of Miss Bertha Wardell, a student of Pavley, and of Cecil Sharpe, the great authority on English Folk dancing. Miss Wardell taught dancing for several years at the University of California and since that time has had her own studio. She was a featured writer for The Dance Magazine when it was in its heyday, and had a fascinating correspondence with Mary Austen, contributing source material for one of her books. Miss Wardell will also assist Elmer Maiden on the dances for the production of "Johnny Johnson".

# FEDERAL ACTORS IN CALIFORNIA

By Bob Russell

(Federal Theatre Project)

The circus sets up its tents in big city and little town alike, but only the metropolis has regular theatre. Except for plays given by the high school dramatic club, the little town is never favored with footlights.

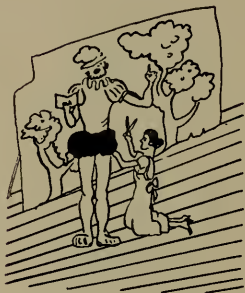
America's small-community drama famine is one of the special interests of the Federal Theatre Project. Bringing back the hinterland "road" is an aim that Uncle Sam's troupers find eminently worth-while.

That smaller cities appreciate the theatre is shown by the Federal company in San Bernardino, California, where a new show is greeted each week by enthusiastic residents of the whole area for miles around. In icy weather, they still come to see the productions in an open-air theatre. Now housed under canvas, this company is an admired community institution.

Throughout America, similar theatres are operating under government sponsorship. Touring companies, with tents and portable stages, penetrate the remote Ozarks. Road companies play in high school auditoriums, town halls, and bandstand pavilions.

When a gay little satire called "Help Yourself" pleased the swelling audiences of the Musart theatre in Los Angeles, State Director George Gerwing thought it would be a good show to take on tour through California. It went on the road for ninety days, including two weeks in San Francisco, and then came back last week to the Hollywood Playhouse.

Do Visalia, Fresno, Bakersfield, like the same show as Hollywood? From the reception of this play, the answer is—Yes! It isn't that California's smaller cities don't want real theatre—it's just that it never comes to them, unless Federal Theatre brings it.



American history has shown that many a Eugene O'Neill comes from a little town, many a Maxwell Anderson grows up in a town without street-cars. How important for our cultural development, then, is this program of touring theatrical companies!

Throughout the vast western region of twenty-two states, Federal Theatre is carrying on the dramatic season that never ends. Even in the CCC camps, the Federal Theatre is creating new interest in the ancient art, with drama directors putting on weekly shows. The real spotlights, of course, are on the big cities.

San Francisco's project opened the new Alcazar with kleig-lights and fanfare. The show was "Swing Parade", inspired by the famous "Follow the Parade".

Contemplated for production in San Francisco soon is the latest edition of "The Living Newspaper", called "Power". It is now running in New York.

Another spectacular opening this spring was the Negro labor play, "Stevedore", in Seattle.

San Diego's theatre is planning to do "Men In White" and Ring Lardner's "June Moon".

Theatre units throughout the region will produce Bradbury Foote's new play, "Rachel's Man", the Los Angeles opening being sometime in May. Foote is a noted screen-writer.

An exciting prospect for Los Angeles is Paul Green's anti-war satire, "Johnny Johnson". Produced last November by the Group Theatre in New York, Green's play was barely nosed out on the third ballot for the Pulitzer Prize, losing to Maxwell Anderson's "High Tor".

The musical treatment for "Johnny Johnson", almost amounting to a complete operatic score, is by Kurt Weill. The play is novel for its use of musical-comedy techniques to convey its themes. The opening is May 29.

Intrinsic musical scoring also is being prepared for the Negro players' "Macbeth", due in early summer. With elemental treatment of Shakespeare's great tragedy, a similar production was an outstanding success last year in New York. The action takes place in a tropical setting. Voodooes take the place of the witches.

The whole west is alive with theatrical activity, with ever-increasing audience enthusiasm. Since the great days when Booth played at Central City, Colorado, and Lotta Crabtree stood them in the aisles in gold-crazed San Francisco, there has never been such an interest in the stage.

"I take off my hat in admiration and surprise," says Playwright Paul Green. "The Federal Theatre Project is the biggest thing that's ever happened in the American stage or American drama. Through it a new and living theatre has been born."



# FEDERAL ARTISTS

## IN

# CALIFORNIA

As a part of its campaign to bring living, contemporary art into the out-of-the-way and underprivileged sections of the country, where it has never before been available, the Federal Art Project is sending three portfolios of lithographs and photographs to Yreka, for use in the Indian Schools of Siskiyou and Modoc Counties, according to Joseph Allen, State Director for Northern California.

The material for these portfolios will include lithographs of Indian subjects by Maxine Albro and other Project artists; a complete set of colored reproductions of the ancient Indian cave paintings which are found on cliffs and cave walls throughout California; and photographs of Indian artists at work in Nevada, Oregon, and Washington.

This particular type of material has been chosen by Mrs. Beatrice Judd Ryan, State Supervisor of Exhibitions for the Federal Art Project in the hope that the children may be stimulated by the influences of work from their own tradition and culture, and perhaps be encouraged to create art work of their own. One of the series of photographs that should be particularly inspiring shows a young Indian artist, Julius Twohy, at work on a large mural painting of his own design in the Children's Refectory of the Seattle Indian Hospital, in which he has portrayed different versions of the Thunderbird Legend, which is found with variations in the mythology of



nearly all the Western tribes.

As an example of the difficulties which beset the path of the educator, one of the schools where this work will be displayed is housed in a Pullman car on a railroad siding, by courtesy of the Southern Pacific!

One of the most difficult problems of mural decoration in San Francisco's Art history is presented by

the lobby of San Francisco State College, Hall of Natural Science, now being decorated under the Federal Art Project by artist John Emmet Gerrity and his two assistants, Miss Constance Woolsey and Sebastin Simonet.

Octagonal in shape, the wall space of the lobby consists of eight panels, twenty-two feet high. Due to irregular spacing of doors and windows, no two of the spaces are exactly alike; so Mr. Gerrity has planned his mural as a single unit of design instead of eight separate panels. The unifying motif of the whole decoration is, appropriately, the history of learning through the ages. Individual sections will represent the different sciences, History, Biology, Psychology, Astronomy, etc., and will include portraits of historically famous scientists as well as a symbolical treatment of the character of their sciences.

Thirty craftsmen are at work on the mural in the front exterior of the Long Beach Municipal Auditorium. The work, covering a vast arch thirty-eight feet high by thirty-six feet wide, frames a recessed wall on which four hundred thousand bits of tile are being placed by craftsmen working from designs by a master artist and expert on ceramics, Albert Henry King.

A mural in fresco for the Beverly Hills High School is now being executed for the Federal Art Project by P. G. Napolitano.

### ANSWERS

#### To Questions on Page 10

1. Ponchielli.
2. L. Gioconda.
3. Louis Gruenberg.
4. Rudolph Ganz.
5. Adolph Sax.
6. Pianoforte.
7. The lyre.
8. A succession of tones PLEASING to the ear.
9. Fredric Chopin.
10. Hector Berlioz.

#### SCORING:

- 60 Passing  
70 Good  
80 Excellent  
90 You should write questions!  
100 You peeked!

# DELAWARE ORCHESTRA USES COLOR

At the Federal Music Hall in Wilmington, Delaware, the Wilmington Civic Orchestra has recently introduced the use of color to enhance the enjoyment of symphonic programs. This innovation of the Wilmington Project Orchestra, under the conductorship of Carl Elmer, is in line with developments in recent years under well-known scientists and musicians to find a satisfactory way to blend the vibration of color with those of sound.

The extent of the present color program includes the use of a screen at the back of the stage, having the colors of the spectrum modified by use of lights. The audiences attending these Monday night concerts, which are open to the public, have been given an opportunity to vote upon the color most pleasing to them as background and environment while listening to the music. The color chart is on display in the lobby of the concert hall and the members of the audience have availed themselves of the privilege of voting. So far, the color Violet has received the popular vote. During the series

of concerts to date, only one person has voted for black, giving as his reason that he liked to close his eyes and shut out all disturbing detail of color sensation and let his own imagination provide the visual background for the composer's theme. The concert programs include modern and classical music and are arranged with special study to give distinction, interest and coordination to each program. As the color experiment develops, the project hopes to be able to use changing color effects suited to the range of the program

including gay and lively selections contrasted with imposing and impressive themes.

This Federal Music Project unit continues to be a contributor of major consequence to the musical field of Wilmington. It is in great demand by the radio audience, and broadcasts a program every Tuesday evening. Every Monday evening the concerts using colors are attended by music lovers, music critics, and those who search for human reaction for literature and art requirements.

## SWING TIME IS FOLK TIME

*Continued from Page Four*

of the melodies in the bagpipe imitation made by tuning the G, or lowest, string down into the bass eight tones below the next, or D, string, which itself is often tuned up one whole tone. When one of the strings is tuned in such a way that there is a perfect fourth instead of the usual fifth, the fiddler then can use the effect of which he is so fond—that of a perfect prime produced by an open string and a third finger.

Another section of the volume consists of animal and nature tunes. In this collection the fiddler's ingenuity is amazing, the effects which he achieves with his instrument being nothing short of breath-taking, when studied as instrumental folk music. One views with awe the work of the unschooled mountaineer, backwoodsman, frontiersman, and plainsman as exemplified in this collection. Through various tunes the yellow cat jumps on the wall; the fiddler's bow arm goes out in a fluttering movement, his finger picks the strings, and the hen clucks and scratches; the old mule's ludicrous ears flop; the fiddle actually steals from a negro song and says, "Whoa, mule!"

We hear the wolves a-howlin', and see the cowboy waltzing the closing number of the dance to the strains of Old Paint. Fierce sounds arise as the fiddler "wrassles" with a wildcat. We see the rabbit jumping in the grass; and hear the woodchuck whistle in annoyance as he dashes to cover one split second before the dog plunges his excited nose into the tunnel.

All of the music is written down, not in single and simple melodic

lines, but includes the double stops, tied notes, peculiar accents, embellishments, bowings, phrasings, and special tunings as employed by the American fiddler. The scoring, in the original folk keys of C, G, D, A, and F, is written in two ways: the special tuning is indicated, and the music written from that angle. Immediately below is given the transposition for piano, or for the violin tuned in its usual fifths. All of the music was written down directly from the playing of the fiddler, with the exception of one group of tunes taken from recordings made in the mountains.

Studied as pure research, the great worth of the Oklahoma Federal Music Project collection of folk music lies in the fact that the music possesses very strong characteristics, due in part to the odd placing of embellishments, unusual phrasing, and a certain haunting tone-quality as a result of the peculiar tunings. The part of the collection which pertains to fiddle "swings" around old ballad-tunes is interesting to the student in that he has before him on each page a melody brought from over the seas, and immediately below it, this air as elaborated by our instrument folk musicians, and having characteristics and a style peculiar to the United States. The composer's interest is captured by the vigor of the melodies and their unexpected phrasings and embellishments. And this collection is unique in that it concerns itself with instrumental folk music rather than with folk singing and ballads, thus opening up a vast new field in folk research.

## PSYCHOLOGY OF MUSIC

*Continued from Page Five*

of one hand. Their contributions have been significant of the possibilities, but have hardly broken ground.

Financial difficulties have also limited the beginning of the psychology of music. Any undertaking in their field requires long work, to which psychologists must be able to devote themselves unfettered by other demands. No positions of this sort have been provided. For the new developments of music, moreover, expensive equipment will be needed, both for the production of endless variants in musical combinations and forms, and for the delicate registrations and study of human responses. No institution at present is prepared to shoulder this vast expense. Provision for the adequate training of apprentices in the great work do not even exist.

Yet those who have labored in the new field, under great difficulties and at great sacrifice, are assured that provision will be made eventually, because they must be made.

## SAMOSSOUD APPOINTED USIGLI'S MUSIC ASSISTANT

Jacques Samossoud, gifted conductor and operatic maestro, who has acted as guest conductor for the Los Angeles and Oakland Federal orchestras, has been made musical assistant to Gastone Usigli, supervisor of the Los Angeles Project, according to an announcement made recently by Harle Jervis, State Director of the California Federal Music Project.

Mr. Samossoud began wielding the baton early in life when he strayed from his classes at the Imperial Conservatory in Russia and wandered into a local cabaret at the age of eleven to win himself a position as conductor. Previous to that time he had played a clarinet in his father's orchestra. Later he studied with the famous conductor, Arthur Nikisch, and was graduated from the Petrograd Conservatory of Music. Following his graduation, he became director of the Czar's Symphony Orchestra, afterwards conducting opera in Lisbon, Athens and Barcelona.

Coming to the United States, he directed the Washington National Opera in Washington, D. C., during which time he introduced John Charles Thomas to the American public. For the Metropolitan Opera Company he later directed the first performance of Deems Taylor's "King's Henchman" in fifteen cities. Samossoud won particular fame for his grand opera performances in Chicago and was appointed conductor for the spectacular Ford Ballet at the Century of Progress Exposition in 1933.

His musicianship won Mr. Samossoud instant recognition from Los Angeles critics with his first performance as guest conductor of the Los Angeles Federal Symphony. More recently he cemented this favor with the successful production of his friend Felix Borowski's operatic satire, "Fernando del Nonsensico".

On April 29th, Mr. Samossoud acted as guest conductor of the Oakland Federal Symphony. He will be heard in Los Angeles again on May 26th, conducting the Los Angeles Federal Symphony.



JACQUES SAMOSSOUD

## S. F. WINNERS TO BE HEARD MAY 9

The first announcement of a contest for appearance with the symphony of the San Francisco Federal Music Project, under the direction of Ernst Bacon, brought a great many contestants from the studios of distinguished teachers in San Francisco. The preliminary auditions are being conducted by Miss Jessie B. Hall of the Public Relations Department, whose experience in matters of this kind include conducting the Eastman contests in Chicago.

This contest is to include voice, violin, cello and piano, and the semi-final audition will be judged by Ernst Bacon, and seven other leading bay region musicians who will assist him. The final audition will be with orchestra. The winners, one from each group, will be presented in gala concert in a down-town auditorium on Sunday evening, May 9.

## FOUR BIG NIGHTS FOR LOS ANGELES

The May Music Festival in Los Angeles will assume major proportions with, among other presentations, four evenings of music scheduled for Trinity and Philharmonic Auditoriums.

On Wednesday, May 5th, Gastone Usigli conducted the Los Angeles Federal Symphony in a concert featuring Dorothy Ellen Ford playing George Liebling's new Concerto for Piano and Orchestra.

On Wednesday, May 12th, Mr. Usigli will present the Los Angeles Federal Symphony and four guest conductors, Manuel Compinsky, Willy Stahl, Max Donner and Mary Carr Moore. Mr. Donner will conduct Ernest Anderson's "The Sun Worshiper", Mary Carr Moore will conduct her own composition, "Kam-A-Min", Willy Stahl will also conduct his own Triple Concerto for violin, piano and cello, while Manuel Compinsky, a member of the famous Compinsky Trio, will preside at the podium for Max Donner's "A Chinese Rhapsody" and William Grant Still's "Afro-American Symphony".

The following Wednesday, May 19th, will be Operatic Night with Gastone Usigli conducting excerpts from three famous operas, assisted by soloists and a chorus of one hundred sixty. Wotan's Farewell from "Die Walkure" will feature Saul Silverman as soloist. Scene II from the second act of "Aida" and a condensed version of Act II from "Die Meistersinger" will also be presented.

Jacques Samossoud will conduct the symphony concert on May 26th, at which time Mac Gilbert Reese, popular Southern California pianist, will play the world premiere of Felix Borowski's new Concerto for Piano and Orchestra. Laura Nemeth Saunders, guest soprano, will sing two of her husband's compositions. Mr. Saunders is music editor of the Hollywood Citizen News. Mrs. Saunders will also sing Elsa's Dream from "Lohengrin".

Orchestral numbers to be conducted by Mr. Samossoud include "The Flying Dutchman" and Tchaikovsky's Symphony No. 6.

"The Gay Grenadiers," Van and Elliott's romantic operetta, is scheduled for production in Los Angeles late in May. One hundred thirty members from the Los Angeles Project light opera unit make up the cast.

## MUSIC

## WEEK

## SATURDAY, MAY 1

San Jose—Federal Music Project—WPA Recreation and school children are opening May Festival with following program:

Federal Music Project Orchestra  
School children in different dances of various nations, accompanied by project orchestra.

Miss Margaret Quesada, soprano soloist, NYA.

Project dance orchestra open air program.

## SUNDAY, MAY 2

Stockton—Concert Orchestra—110 N. Hunter St.

San Bernardino—Verdi Mass—University Choir Redlands University; 4:00 P.M.

(Orchestra and soloists to be furnished by Federal Music Project.)

Choral concert—First Methodist Church, San Bernardino; 7:30 P.M.

San Mateo—Outdoor concert, Emerald Lake Bowl, sponsored by Council of Redwood City. Combined San Jose and San Mateo concert orchestras.

Santa Barbara—Tipica Orchestra will present program of Mexican, Spanish and South American music.

Carmel—Open air concert—Forest Theatre.

San Diego—Band Concert—Balboa Park with Male Chorus—1:20 P.M.

San Jose—May Day Festival—Alum Rock Park—2:00 P.M.  
Joseph Cizkovsky, conductor (featuring 400 school children) sponsored by Recreation Department.

Santa Ana—Band Concert—Irvine Park—2:30 P.M.—Santa Ana—Edward Klein, conductor.

Oceanside—Band Concert—Band Shell—2:30-3:30 P.M.—Oceanside—Lynn F. Stoddard, conductor.

## MONDAY, MAY 3

Stockton—Concert Orchestra—110 N. Hunter St. Grattan Guerin, conductor.

Fresno—Concert Orchestra—Fresno Bee Studio. Samuel Hungerford, conductor—2:00 P.M.

San Rafael—Concert Orchestra—San Rafael High School. Erich Weiler, conductor.

Oakland—Symphony Orchestra concert—Campus Theatre—Berkeley, California. Walter Hornig, conductor.

Santa Barbara—Concert Orchestra—Antoni van der Voort, conductor—open air shell—Plaza Del Mar—3 to 5 o'clock.



Carmel—Tipica Orchestra—open air concert Monterey Plaza.

San Diego—"The Mikado"—Savoy Theatre—8:15 P.M.  
Band Concert—out door.

Plaza—down town—noon.

San Jose—Music Week Concert—Willow Glen School—11:00 A.M. Joseph Cizkovsky, conductor.

Los Angeles—Concert Band—200 voice Chorus—Arthur Babich, 10:00 A.M.—11:00 A.M.—Reuben Ricketts, City Hall, Los Angeles.

Concert Band—Don Philipini, Post Office, Glendale—10:00-11:00 A.M.

Pasadena Symphony—Maurice Koehler.

Piano soloist—Marguerite LeGrand. Pasadena (Festival of Allied Arts).

Santa Ana—Band concert—Orange City Park—Edward Klein, conductor—1:30 P.M.  
Street Dance—Orange, Calif.—9:00 P.M.

Oceanside—Band Concert—Junior College—1:00-2:00 P.M.—Oceanside.

Band Concert—Oceanside High School—Lynn F. Stoddard, conductor—1:00-2:00 P.M.

## TUESDAY, MAY 4

Sacramento—Cavalleria Rusticana by Adult Education Dept. with Federal Music Project Orchestra. One hour concert by Music Project Orchestra prior to presentation of opera—Leslie Hodge, conductor.

Stockton—Concert Orchestra—110 N. Hunter Street—Grattan Guerin, conductor.

San Bernardino—Symphony Orchestra concert—Vernon Robinson, conductor—7:00 P.M. CCC Camp, Mentone, California. Mill Creek Concert Band—Saint Bernardino's School (assembly) 9:45 A.M.

Carrillo String Troubadours—Sturgis Jr. High School (assembly)—9:30 A.M. and 10:10 A.M.

Oakland—String Quartet—Webster Little Theatre.

San Mateo—String Quartet—Burlingame Public Library.

Santa Barbara—Dance Orchestra—Shell—open air—Earl Anderson, director—3:00 P.M.

String Quartet—1408 State St.

## TUESDAY, MAY 4

Carmel—Cooperation with public schools in short programs furnished by cello, violin and orchestra ensemble.

San Diego—Symphony Concert—Julius Leib, conductor—Savoy Theatre—8:15 P.M.

Band Concert—Plaza—Down town—Noon—Open air.

San Jose—Combined Orchestras of San Jose and San Mateo—Sunnyvale Town Hall—8:15 P.M.—Joseph Cizkovsky, conductor. Joseph Di Benedetto—operaic tenor sponsored by Sunnyvale School Department.

Los Angeles—Dance Orchestra—Lincoln Park, Long Beach—Dave Morris, director—10:30-12:00. Long Beach Chorus—Municipal Band Shell, Long Beach—P. II Lester, director—2:30-4:00 P.M. Long Beach Concert Orchestra—Municipal Auditorium—Heinrich Hammer, conductor.

Guest pianist—Dorothy Judy Klein (Federated Music Clubs)—8:30-10:00 P.M.

Oceanside—Concert Band—Fallbrook High School—Lynn F. Stoddard, conductor—9:00-10:00 A.M.

## WEDNESDAY, MAY 5

Stockton—Concert Orchestra—Grattan Guerin, conductor—110 North Hunter Street.

San Bernardino—Symphony Concert—Vernon Robinson, conductor.

San Bernardino High School Auditorium—8:15 P.M. Concert Band—Sturges Jr. High School (assembly)—9:30 A.M. and 10:10 A.M.

Carrillo String Troubadours Mexican Recreation Center Independence Day Celebration Mexican Recreation Center Riverside Independence Day Celebration—7:00 P.M.

San Rafael—Concert Orchestra—Erich Weiler, conductor—Kentfield High School.

Oakland—Symphony Concert—Richmond High School. Jean Shams, conductor—afternoon.

Vocal Recital—Webster Little Theatre (original compositions by Project members)—evening.

Santa Barbara—Concert Orchestra—"Rockwood" Women's Club House—Antoni van der Voort, conductor.



# IN CALIFORNIA

**Carmel**—Cooperation with public schools in short programs furnished by cello, violin, and orchestra ensemble.

**Tipica Orchestra**—open air concert—Pacific Grove, California.

**San Diego**—"The Geisha"—Sidney Jones — The Savoy Theatre—8:15 P.M.

**Band Concert** — Plaza — Down town—Noon.

**Los Angeles**—Concert Band—The Plaza, Los Angeles—Arthur Babich, conductor — 12:00-1:30 P.M.

**Mexican Tipica**—Lincoln Park, Los Angeles — Jose Cantu, director (Mexican Consul)—8:00-11:00 P.M.

**Symphony Orchestra** — Trinity Auditorium — Gastone Usigli, conductor.

**Santa Ana**—Band Concert—Birch Park, Santa Ana—Edward Klein, conductor—2:30 P.M.

**Oceanside**—Concert Band — High School — Encinitas — Lynn F. Stoddard, conductor—9:00 A.M.

**Concert Band** — Elementary School—Vista—Lynn F. Stoddard, director—2:00 P.M.

**Concert Band** — Elementary School—Carlsbad—Lynn F. Stoddard, director—11:00 A.M.

## THURSDAY, MAY 6

**Stockton**—110 North Hunter St.—Stockton—Grattan Guerin, conductor.

**Fresno**—Fresno Bee Studio—3:00 P.M.—Samuel Hungerford, conductor—Broadcast program.

**San Bernardino** — Symphony Concert — 10:30 A.M. — Riverside Junior College, Riverside—Vernon Robinson, conductor.

**Concert Band** — San Bernardino High School, San Bernardino—9:30 A.M. and 10:10 A.M.

**San Rafael**—Tamalpais Union High School — Erich Weiler, conductor.

**Oakland**—Symphony and Choral concert — Auditorium Theatre—Walter Hornig, conductor — International program.

**San Jose** — Symphony concert — Roosevelt Jr. High School, 10:30 A.M. — Joseph Cizkovsky, conductor.

**San Mateo** — Chamber Music Recital—Burlingame Public Library.

**Santa Barbara**—Project concert orchestra and Santa Barbara Choral Union under direction of Harold Gregson.

**Carmel** — Concert Orchestra—Sunset School Auditorium—8:15 P.M.—Bernard Callery, conductor.

**Los Angeles**—Dance Orchestra—Virgil King, conductor—Lincoln Park, Long Beach—10:30 A.M.—12 noon.

**Concert Band** — Arthur Babich, conductor—Hollywood Post Of-

fice—12:00 noon-1:00 P.M.

**Long Beach Concert Orchestra**—Heinrich Hammer, conductor.

**Long Beach Mixed Chorus**—P. H. Lester, director — Municipal Band Shell, Long Beach—2:30-4:00 P.M.

**Santa Ana**—Symphony concert in Anaheim High School Auditorium (student body assembly)—1:30 P.M.—Leon Eckles, conductor.

**Symphony Concert** in Anaheim High School Auditorium (elementary school children)—2:30 P.M.

**Symphony Orchestra and chorus** — Santa Ana Willard Jr. High School Auditorium—8:15 P.M.

**San Diego** — Choral Concert—Savoy Theatre—8:15 P.M.—featuring American Composers.

**Band Concert**—Plaza Down town—Carl Kuehne, conductor.

## FRIDAY, MAY 7

**Sacramento**—Concert Orchestra—Sacramento Memorial Auditorium—Leslie Hodge, conductor; Annual International Night.

**San Bernardino** — Symphony Orchestra — Mission Inn Music Room, Riverside—8:00 P.M.—String Ensemble and soloist.

**Concert Band** — Highland Jr. High School, Highland, California—9:45 A.M. (assembly). **Concert Band**—Highland Grammar School, Highland, California—11:00 A.M. (assembly).

**Chorus**—Temple Emanuel—San Bernardino—8:00 P.M. **Carrillo String Troubadours**—San Bernardino County Hospital—3:00 P.M.

**San Rafael**—Concert—Mill Valley Outdoor Art Club.

**Oakland** — Symphony Concert — Auditorium Theatre — Walter Hornig, conductor—German program.

**San Jose**—Combined orchestras of San Jose and San Mateo, Daly City, San Mateo County—8:15 P.M.—Arthur Gunderson, conductor.

**Santa Barbara** — Park Concert—Shell Plaza Del Mar—Lawrence Butler—baritone soloist.



**Los Angeles**—Dance Orchestra concert—Dave Morris, director, Lincoln Park, Long Beach—10:30 A.M.—12 noon.

**San Diego**—"Hansel and Gretel", by Humperdinck—8:15 P.M.—Savoy Theatre. **Band Concert**—Plaza Down town—noon.

**Oceanside**—High School—Ramona, California—Concert Band—9:00 to 10:00 A.M.—Lynn F. Stoddard, conductor.

**High School** — Escondido, California—Concert Band—12:30 to 1:30 P.M.—Lynn F. Stoddard, conductor.

**Elementary School** — Escondido, California—Concert Band—2:00 to 3:00.

## SATURDAY, MAY 8

**Oakland**—Chorus and concert orchestra—Afternoon—Castlemont High School—John Fuerbringer, conductor — Oratorio "Samson", by Handel.

**Symphony and Chorus**—Auditorium Theatre — Walter Hornig, conductor — 8:30 P.M.—International program.

**San Mateo**—Rehearsal Hall—Federal Music Project Headquarters—Recital by students of San Mateo Music Project teaching unit.

**Santa Barbara**—Santa Barbara Music Project Headquarters open house — all afternoon — street dance—evening.

**Santa Ana**—Symphony Orchestra and chorus—Laguna Beach High School—8:15 P.M.

**San Diego**—"Hansel and Gretel", by Humperdinck—Savoy Theatre—2:30 P.M. (Children's Matinee).

**Band Concert**—Plaza Down town—noon.

**Parker's Oratoria, Hora Novissima and Bach's Coffee Cantata**—Savoy Theatre—8:15 P.M.

## SUNDAY, MAY 9

**Los Angeles**—Long Beach Dance Orchestra—Virgil King conductor—Bixby Park, Long Beach—12:30-2:00 P.M.

**Long Beach Mixed Chorus**—P. H. Lester.

**Concert Band**—Don Philippini—Hollenbeck Park, Los Angeles—1:00-3:00 P.M.

**Concert Band**—Arthur Babich—Westlake Park, Los Angeles—1:00-3:00 P.M.

**Colored Concert Band** — Leslie King—Lincoln Park, Los Angeles—1:00-3:00 P.M.

**Piano Trio**—Emil Danenberg—Los Angeles Museum—3:00-4:00 P.M.

**San Francisco**—Symphony Orchestra — Civic Auditorium — Ernest Bacon conducting; presenting winners in contest for vocal, violin, cello, and piano soloists.

## SHARPS AND FLATS

A woman was heard describing a symphony concert she had attended.

"And the fellow who played the tuba was so fat," she said, "that he couldn't even get in it. He had to play it from the outside!"

\* \* \*

On a certain occasion a young man asked Mozart to tell him how to compose. The gentle Wolfgang Amadeus made answer that the questioner was too young to be thinking of such a serious occupation.

"But you were much younger when you began," protested the aspirant.

"Ah, yes, that is true," Mozart said with a smile, "but then, you see, I did not ask anybody."

\* \* \*

To Leonard Lieblich the world is indebted for the first accurate and exhaustive definition of stage fever:

"We know from personal experience that stage fright is a malady made up in equal parts of amnesia, ague, indigestion, nausea, locomotor ataxia, water on the brain, jumping patella or kneecap, digital swelling, and paralysis, parched palate, cleaving tongue, stuttering, semi-blindness, and gallows gait. On one occasion when we were performing a piano-piece in public we became confused because our teeth were chattering in 12-8 prestissimo rhythm and tempo, while the composition called for 3-4 adagio. On the day we resolved to give up the virtuosic career, musical art was deprived of probably the world's most nervous pianist."

\* \* \*

Liszt hadn't much more reason to love the critics than Wagner had. They were always "after him". Once in a while he sharpened his tongue and talked back.

One day when three friends called on him he suggested a game of whist. Two of them were willing, the other confessed he didn't know a thing about whist.

"Ah!" replied Liszt "then you can be our critic!"

## WE QUOTE . . .

"Ciskovsky is a real conductor, having not only the spirit but also the technique to implant his ideas in the minds of his men."

San Jose (Calif.) News.

\* \* \*

"By way of the 'Coffee Cantata', Bach is being pleasantly introduced to quantities of local school children by San Diego's Federal Opera Company. Bach is definitely becoming a best seller in these parts.

"The 'Coffee Cantata' goes over big at all the schools. The musical departments are enthusiastic over this painless method of introducing Bach to the young."

Constance Herreshoff.

San Diego (Calif.) Sun.

\* \* \*

"'Humanitas', new and dramatic tone poem by Gas-tone Usigli, had its first local hearing last night at Trinity Auditorium. The composer conducted the great Federal Music Project orchestra with a dynamic power and brought before the big audience the full sweep and grandeur of his work. The composer-conductor has aimed high and uses a well thought out contrapuntal style for the expression of conflicting emotions."

Florence Lawrence  
Los Angeles (Calif.)  
Examiner

"It (Humanitas) is a gigantic work, soundly constructed and intelligently worked out, and is personal nomination number one for a Hollywood Bowl hearing this summer."

Mildred Norton  
Los Angeles (Calif.)  
Evening News

\* \* \*

"An audience three times the size of the one that last year heard the concert by the San Mateo county concert orchestra paid tribute last evening to the ability of the combined Federal symphony orchestras of San Mateo and San Jose. The audience . . . seemed to be made up of true music lovers, who attested to their enjoyment of the concert by enthusiastic applause for the performers.

"Well directed by Arthur Gunderson, the orchestra personnel may justly feel proud of its accomplishment in last evening's presentation."

Staff Reviewer  
Redwood City (Calif.) Tribune

*We as a democratic people, a great mixed people of all races overrunning a vast continent, need music even more than others. We need some ever-present, ever-welcome influence that shall warm out the individual humanity of each and every unit of society, lest he become a mere member of a party or sharer of a business or a fashion.*

—JOHN SULLIVAN  
DWIGHT  
(Atlantic Monthly)

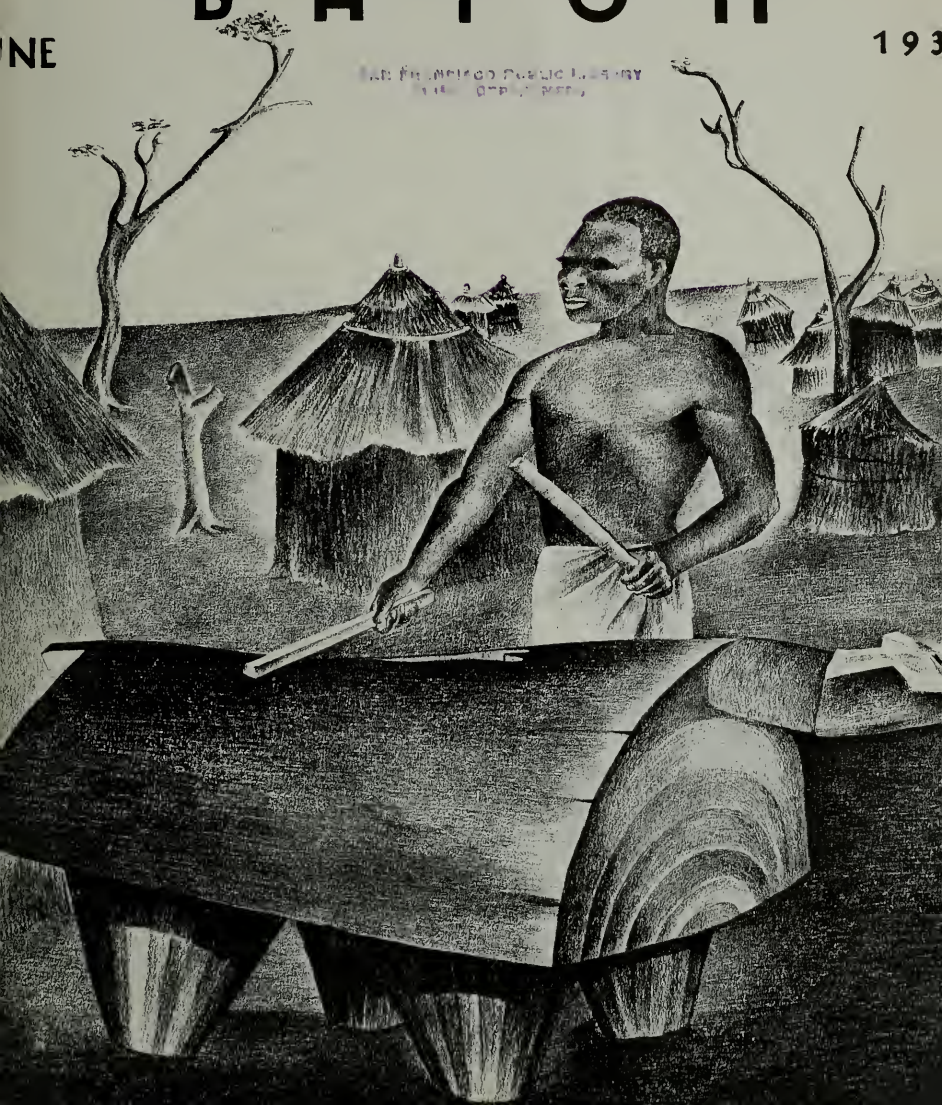
# FEDERAL MUSIC

## BATON

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## THE CONDUCTOR'S STAND

By  
HARLE JERVIS  
(State Director California Federal Music Project)

In the Federal program of music, the musician is not merely a skilled player of an instrument who rehearses diligently, plays his concerts seriously and has no further responsibility. The Federal musician has an important responsibility that will affect not only himself but the cause of music. He must not only play, but he must help develop audiences to whom his music will become a necessity.

The Federal Music Project does not have the assistance of an extensive publicity department with specialized and highly paid personnel who will create audiences through elaborate advertising and costly publicity campaigns. In the Federal Music Project each musician must be the publicity department.

Even if our music is excellent, people must be told about it and told enthusiastically. You might say, "I am playing the concert, publicity isn't my job." Well, it is, and a daily job at that. If you are thrilled with your work and sincerely interested in advancing music and the musician in America, it is your duty to speak glowingly of your work to your family, your friends, and your friend's friends. People are interested in knowing how your music is made, of the progress of each day's work, of the smallest things that make up your day. Musicians are thought to be odd fellows, a bit different, and somewhat

### The Baton

RAY P. DAVIS  
Editor

Beaux Arts Building  
Los Angeles, Calif.

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Cover by Eleanor Stone

mysterious. Let people know that this is real, vital, healthy, invigorating, inspiring work—this music making of ours.

Day by day each musician should help build up a group of people who come to hear this much talked of music. Think what an audience would be developed for your own unit if every member honestly did that. The most expensive publicity campaign cannot compete with "word of mouth" advertising. No paid advertising would bring in such an interested audience.

Laboriously we have worked to make good music, and by its beauty and sincerity we have attracted audiences. But why should we be satisfied with half-full houses if we can get full houses. Critics often say, "A small but appreciative audience attended". Let us make them say, "A large and enthusiastic audience attended".

Today's musician must be alert, wide awake, conscious of all the potentialities of his job. His ideal must be to advance the cause of music. And insofar as he advances the cause, he in turn will reap the benefit. You have chosen one of the grandest professions in the world. Let everyone know about it.



# 57,000,000 HEAR FEDERAL MUSIC



Audiences aggregating 57,000,000 persons have heard "living music" in more than 80,000 Federal Music Project performances and programs since October, 1935, Ellen S. Woodward, Assistant Administrator of the Works Progress Administration, announced on May 15th. The statement follows completion of a report by Dr. Nikolai Sokoloff, director, covering the scope and activities of the Federal Music Project to April 15, 1937.

"Since the Federal government intervened in the economic depression to employ, retrain and rehabilitate the skills of jobless professional musicians, the whole American audience base has been tremendously enlarged," Dr. Sokoloff said. "Great music is no longer the privilege of the more fortunate among the dwellers in the cities, but in fine manifestations it has been made available to our people in many parts of the country."

"Millions have listened to symphonies and operas, the beloved old oratorios and cantatas, the literature of chamber and salon groups: madrigals, ballads and folk songs of other centuries, and the new and nimble and sometimes vital works of contemporary American composers, and multitudes have heard 'in the flesh' performances for the first time. Federally-sponsored music has touched every stratum of our diverse society."

Salient facts in Dr. Sokoloff's report are:

More than forty-five cities in the United States are hearing regularly scheduled symphony programs. In 110 cities there are WPA orchestras ranging from conventional concert groups to organizations of 35 instruments. Concert and symphonic bands, dance and novelty orchestras, opera, and choral groups, are heard frequently.

Organized in 260 project units, music teachers are carrying free instruction every week to half-a-million persons unable to pay for lessons.

Encouragement for the American composer, an integral part of the national plan, has resulted in public performance by WPA units of 4,915 compositions written by 1,481 musicians residing in the United States.

Approximately 2,500 indigenous and

vernacular folk songs and tunes have been gathered and transcribed by WPA Music Project workers in a dozen regions.

Copyists, arrangers and librarians are assigned to 24 projects in 18 states. They number 349 and are quietly at work in public libraries, universities and project offices, and have turned out hundreds of thousands of music manuscripts and folios. These will be made available as nuclei for public lending libraries.

On April 1 the Federal Music Project had on its rolls 13,310 men and women who had faced the hazards of deteriorating skills and aptitudes and the relaxing of vital energies with the loss of employment. They were employed in 763 units as follows: 155 symphony and concert orchestras, 80 bands, 91 dance orchestras, 24 theatre and novelty orchestras, 260 teaching projects, choral groups, opera units, chamber ensemble units, copyists, arrangers, librarians and tuners units, and coordinating and miscellaneous administration, office and labor projects.

Since the beginning of the Works Program free instruction in music has been given to an aggregate of 7,689,406 children and adults unable to afford private instruction in Greater New York City. Oklahoma with 155 teaching centers has a class attendance of 45,000 a week; an aggregate of 69,000 have had music instruction in Mississippi; free instruction is provided for 33,000 pupils in 216 schools and centers in South Carolina; 32 Music Project teachers preside over 81 classes a week in Virginia; New Mexico has 28 WPA music teachers, Missouri reports a monthly enrollment of 15,654, and 26 teachers in Illinois preside over 494 scheduled classes.

In Massachusetts free music lessons were given to 12,208 persons during January; weekly enrollment in Florida aggregates 17,000; in Arkansas, 4,400; there are 1,700 classes each month in California, and 354 classes in Minnesota. Other WPA music teaching projects are carried on in Colorado, Connecticut, Louisiana, Maine, Nebraska, New Hampshire, New York State, Oregon, Pennsylvania and Vermont.

All instruction is in groups as the Federal Music Project teacher may not compete with the music teacher who is self-sustaining. There are more than 40 courses including sight-singing, ear-training, harmony, keyboard harmony, notation, theory, composition, form and analysis, counterpoint, orchestration, appreciation and music history; piano, voice, violin, violoncello, double bass, wood wind and brass instruments; percussion, guitar, mandolin and banjo; choral and orchestral score reading, coaching, diction, acoustics and piano tuning.

"When the late Dr. Charles W. Eliot, then president of Harvard University, expressed himself many years ago upon the educational value of music, he gave a first impulse to the teaching of music to school children," Dr. Sokoloff says in his report.

"Since that time many persons have assumed that music has been a part of the curriculum of most American schools. There was a jolt of surprise in learning therefore that at the time the Federal Music Project was created educators estimated that two-thirds of the 4,000,000 children in the 143,000 rural schools in America were without music instruction in any form."

"The work of the Federal Music Project has penetrated deeply into the remote rural regions as well as into the congested areas of cities, both of which were found to be musically barren; and new texts and technics for music instruction have been evolved by WPA music teachers."

Commenting on the eagerness with which under-privileged children have grasped this instruction in music, Dr. Sokoloff tells of lessons at six o'clock in the morning during the Summer so that sharecroppers' children may get their music lessons before starting work on the farms; and of youngsters who walk three and four miles to be in the classes.

"The venerable myth that the American youngster has to be coaxed or coerced into the study of music seems to be pretty well exploded," says he.

WPA orchestras of symphonic size are playing in Boston, Springfield,

(Please turn to page 20)

# THE DEVELOPMENT OF MOVIE MUSIC

By BORIS MORROS

(Director of Music, Paramount Pictures)

The development of fine music in motion pictures has been and is a gradual process. No magic has been responsible for the ever finer accompaniment to the new films; rather, a laborious attention to detail and the vision of a few leaders have combined to bring things to their present state of excellence. Nor may we feel that perfection is anywhere near reached—we must continue to build in every way possible towards even greater accomplishments than we now know. Music in the films is just beginning a great period of expansion and enlargement, and its future may surprise even the optimistic.

We have become so used to sound on the screen that we are apt to forget at times that it is a comparatively new departure. Few industries or crafts have grown as rapidly as this one has. This, in spite of limitations, the chief of which is the undeniable truth that to sell a commodity, it must be what the public wants and grasps. To advance too rapidly in building standards of musical excellence would likely result in more harm than good. The public has had to, and must now, be brought gradually to an appreciation of better screen music.

Our problem has been more than just making music acceptable to the great army of movie-goers. We are faced with purely technical problems foreign to any other division of musical activity.

The process of recording music to synchronize with the screen action is not a musical problem, but a mechanical one. Here, then, is the great difficulty; musicians there are in abundance, and there is a sufficient number who are versed in the mechanical knowledge. But the fusion of the two is a rare thing. Many a musician who is, for example, a fine conductor in the concert hall or the opera house, is not capable of filling our needs, because our conductor must know acoustics, the split timing to the second, and the very exact science of recording. Our composers cannot develop their musical ideas to the length they may desire. They are limited to a certain amount of time, and even the content must be governed by the accompanying action



on the screen. Change of mood, diversity in style, development of material—all of these fundamental necessities of fine music must be coordinated with the component parts that make up finally a unified picture. To do this, and at the same time to preserve originality, artistic integrity, and freedom of expression is obviously a problem which both the composer and the conductor must face and solve.

All of this entails certain psychological attitudes in those responsible for the final scoring of a picture. The composer must be willing and able to respect the specialized technic and writing demanded of him.

And the persons responsible for the musical scoring must try to give the composer every opportunity for individual expression. A combination of great talent and adaptability to new conditions are essential.

Here at Paramount we have a large staff devoted to the musical side of motion pictures. Obviously, to produce the finest music we must have the finest composers. To this end we number on our staff names which have long been honored in the field of creative music—names which are part of the ever-moving history of music. Kurt Weill, Werner Janssen, George Antheil, Frederick Hollander, Gregory Stone are writing for us. A few months

ago when Igor Stravinsky was in Los Angeles, he expressed a desire to become a member of our group. Paul Hindemith, recognized as another of the living immortals, is also negotiating with our studio. We have, it can be seen at a glance, the men who have created and can continue to create the music that will last. Their genius is now added to the production of great artistry in the screen medium.

Of course these men alone cannot do the entire job. We have popular music written by its own corps of highly specialized composers—among them, Ralph Rainger, Leo Robbins, Sam Coslow, Hoagy Carmichael, Victor Young, John Burke, Burton Lane, Ralph Freed, Arthur Johnston and others.

That most important musician, the arranger, makes steady advances in his art. Victor Young heads this large department. We use, also, a large staff of scorers, conductors and musical advisers who work in direct cooperation with the director to achieve an harmonious whole. The production of the completed score to any picture is not the work of a single man. From the idea of the composer to the final recording of the conductor calls for the services of a veritable army of musicians and technicians.

We do not sit back and rest happily on the achievements of the past few years. Much has been accomplished—a surprisingly lot; but much is being accomplished and will be. Progress is so steady that we do not look back on the conditions of things a few years ago, but a few months ago.

We continue to plan and advance. Music today is a secondary adjunct to the dramatic action of the screen. It is becoming increasingly important and the fusion of music and action gets stronger. It is not too far-fetched to look forward to a day in a not distant future when the music becomes a thing of prime importance; when, even, the symphonic masterpieces of past and present are distributed as the movie of today; when every town which has a movie house can see and hear great orchestras performing great music, and operas done in their entirety.

The science of acoustics and reproduction, and the genius of the world's great musicians will combine to produce results hitherto undreamed of.

# MUSIC OF THE SPHERES

By R. M. MacAlpin  
(Los Angeles Federal Music Project)

To most of us, "Music of the Spheres" means the study of the tone and pitch ratios of the planets, from the sun to the Zodiac, and of the stars. This is a good technical start; but when looked into more deeply the doctrine of the Music of the Spheres indicates, for the human musician, a noble place in the universal scheme.

Esotericists regard every atom in the universe as a vibrating sphere of slowly unfolding, or evolving, consciousness; Space in Motion. Hence, the atoms bonded together to identify a material object or a perceptible force are vibrating in relative harmony. Flowers, grasses and trees "sing" as they grow. The minerals, a kingdom in a deep lethargy on this plane, also have their long-wave "breathing" tone. The atoms in beasts and birds can express their collective symphony through vocal chords, while the atomic chorus that makes a body-vehicle for a man may have its voice directed by thought, feeling, desire and will, toward environmental organization and control.

If we can accept the elements, Earth, Air, Water, Fire and Ether, as conditions maintained by the harmonious activity of atomic entities, we have five more choirs of "cosmic musicians". Still more subtle is the music of the "kingdom" of thought-substance which man organizes into formative images.

Taking only these perceptible conditions and processes, we find ever-performing grand opera, symphony, oratorio and dance Music of the Spheres. If we agree that eternal Space is at all times a great *fullness*, then our study is limited only by our own ability to wonder, to imagine and to expand. Old myths, legends and fairytales of heroes who have acquired the gift of "element-language", and have talked with stones, plants and birds as well as with the sylphs, nymphs and gnomes of the air, water and earth, are based on forgotten depths of the Music of the Spheres.

Regarding this "element-language", here is a pregnant message for the human musician. H. P. Blavatsky, in her profound book, "Secret Doctrine", quotes from an ancient treatise: "It is composed of sounds, not words; of sounds, figures and numbers. He who knows how to blend the three, will

call forth the response of the super-intending Power . . . sound being the most potent and effectual magic agent, and the first of the keys which open the door of communication between Mortals and Immortals". All these observations indicate the study of the "intermingling hierarchies" that are the fullness of Space—but that is for the philosopher rather than for the musician.

Carrying our theme into the human kingdom, we see, in a symphonic group, every member as a sphere of individualized thought, feeling, desire and will, whose inherent nature causes him to be a musician—a transformer of sound from the subjective to the objective rates of vibration.

Three major influences draw these human spheres into the cosmic condition called a chorus or an orchestra. The most subjective of these is the call and need of humanity. Whether music be accepted as entertainment for the ear or as rhythm for the feet, matters not a great deal; either method is but an approach to the inner man who craves an occasional bath in, and as, the Music of the Spheres; the universal language wherein differences are harmonized into a rounded-out sense of well-being.

The designing intelligence is the composer of music, whom we may call

the "point of departure" from the subjective to the objective planes. His work deserves a special monograph on the subtle conditions and processes of the kingdom of thought-substance. The third, or operative influence, is the conductor of the group; he being the synthesis of all the intelligent "spheres" that vibrate according to his interpretation of the composer's design and of humanity's appreciation. Chief among the symphonic "body-building" influences are the music-teacher and the instrument maker.

Thus a chorus or an orchestra is seen to be a link between human consciousness and some of the most profoundly interesting mysteries of universal Being and Becoming. The composer whose musicianship is supported by some philosophic depth will probably transcribe basic themes from the Music of the Spheres, producing human music that outlives generations. The conductor who is himself a sphere of radiant thought-induction into which his performing spheres can gather in comfort and give of their best, is a great benefactor, whether or not humanity realizes it. He and his group become as a musical solar system—a "home" to the finer intuitive perceptions of the human heart.

Some recent experiments showed that an animal-trainer's voice, transmitted over a microphone to his beasts, exercised no command; but his personal appearance brought the beasts under his sphere of influence. Does not this support the idea that humans are spheres of radiant energy? Who knows what the symphony of whirling atoms in the spirit, mind and body of a man may convey to the beast-consciousness? What composer, listening for inspiration from his Muse, has heard the rhythm, melody and harmony produced by our humanity, in its eternal process of "becoming"?

Perhaps some gifted composer will see possibilities in these paragraphs, and will strike out into more direct transcription of the Music of the Spheres than we have had in modern times. Some wealthy patron of the fine arts should offer a substantial prize for the best symphonic interpretation of "Space, being and becoming a Universe."





## Redfern Mason Boosts Project

By REDFERN MASON  
Music Critic

(Writing in the Boston Transcript)

We mortals sometimes "build better than we know" and WPA has done so in letting men and women make music and, by so doing, helped them to eke out their livelihood. Last night, at the Majestic Theatre, they performed the Ninth Symphony and it was a sociological as well as an aesthetic experience to be present.

There were probably about three score players in the orchestra and a chorus of about seventy, a small contingent with which to give a world masterpiece, but a contingent in which many were palpably good musicians, and all were enthusiasts.

Alexander Thiede waved his baton and the opening notes of the attention-compelling Allegro were heard. Mr. Thiede has a nervous but clean cut beat and he holds his forces with an assured grip. He quickly overcame some feeling of hesitancy at the outset; the instrumentalists gained confidence and soon they were playing for the sheer joy of creation. That the score was an ordeal for some, one can hardly doubt; but soon the gladness of participating in so glorious a work triumphed over all timorousness, and the great opening movement unfolded satisfactorily.

In the Scherzo the director literally startled his cohorts into energy. That barbed octave figure sounded like a challenge and the great episode which seems the merry making of giants rumbled joyously. For the slow movement only the strings of the Boston Symphony at the best would be adequate. But our WPA players got through with their task creditably.

Then, in the finale, came the turn of the chorus and admirably they responded to the demands made upon them. The singers of our great choral societies have had more experience, of course; but there was a wistful beauty about this WPA cohort that was sometimes infinitely touching. The very constitution of the chorus doubtless helped to that end. There were a half dozen racial groups, Jew and Gentile, Catholic and Protestant, negro and white, Nordic and Latin. But the music in the exuberance of its joy; its ring of the heart for that divine thing which we call liberty, fused all these disparate elements into one united organism.

# TRADITION AND THE AMERICAN COMPOSER

By CORNEL LENGYEL  
(San Francisco Federal Music Project)

Every now and then we hear a critic solemnly say to the young composer, "The time has come for an American music. Why insist on imitating the German classical school or the latest clique of French impressionists? Why compose songs to the poetry of Baudelaire or Omar Khayyam—decadents Persian or Parisian? Why not turn to American sources for material, to the rhapsodic affirmations of Whitman or the dramatic negations of Jeffers? Why write symphonic poems on the Pyramids when the Boulder Dam is waiting for its poet?"

How shall the young native composer defend himself?

Imitation is deadly, we agree. But isn't the nationalist's attitude equally fatal? Art is not an affair of locality. It breaks down boundaries and limitations. The artist takes the whole world for his province. He limits himself to the particular only that he may express the universal.

Our critic says, "We're looking forward to the appearance of a native composer who will stroll across the continent, from the Appalachians to the Sierras, with the air of a conqueror. An American Sibelius whose eyes will not be strangers to the imagery of the Southwest and the North, the vast prairies and bleak plateaus, the can-

yons, deserts, and legendary mountain-ranges in our landscape; one whose blood will stir to the tales of Valley Forge and the Santa Fe trail, the building of dams and bridges, the drone of the trans-pacific planes overhead, the rising skyscraper Babels that stoam the high heavens; one whose heart is not unaware of the titanic underground forces raging for expression in our society today; one who has solved heroic enigmas in nature and humanity and won thereby the right to speak."

But where shall the native composer turn for the traditions of expression in his art? What great school has music but the European, the Western European? It alone, over a period of four or five centuries, has evolved and developed its most complex forms.

Art is built on tradition, a foundation of accumulated experiences. The master practitioners of the past have taken the best in their predecessors and, according to their temperaments, continued to shape the edifice.

Bach, with generations of musical tradition behind him, was untiring in his efforts to gain knowledge of the older music and the works of his contemporaries. Beethoven and Brahms, likewise.

Who will doubt that today's masters, Strauss, Sibelius, or Stravinsky, have a profound acquaintance with the techniques of the past, the Western European school? To what other high tradition can the American composer turn? Has he more affinities with the music of the Negro or the Navajo?

And in the choice of theme, why should the composer, dealing with the most transcendent and volatile of mediums, limit himself to a local habitation and a name?

A strong and original mind infuses with vitality whatever theme may attract it. Dante walked with Virgil through his Inferno . . . Shakespeare peopled the sea-coast of Bohemia . . . and Faust, the old scholar of Wurttemberg, partook of witches' sabbaths and the love of Trojan Helen, beyond time and space. To repeat, the American composer, grounded in the rich traditions of his art, has the world for his province. He limits himself as he chooses. There's no such thing as a patriotic art or science, Goethe pointed out a hundred years ago.

One girl I noted. She did not watch the conductor as the others did; but her head and her delicate hands told that she was keeping a musician's grip on the tempo. Looking at her face, it came over me that she was blind. But in her expression there was an exaltation that made it possible to believe she was hearing in the music a grandeur nobler than sight can contemplate.

It was no mere professional job that these people were doing. They were making music to the glory of God and their own interior happiness, and mentally I thanked Mr. A. Buckingham Simpson, who had taught them to do their work so well.

One thought more than any other distilled from the performance. The United States Government, for the first time in its history, is helping musicians, great and small, as, in times past, it has only helped farmers and industrialists. The work of the WPA must not stop. It is necessary for the musical development of these United States.



## Music For The Underprivileged

By VERNA BLACKBURN  
(State Director, West Virginia  
Federal Music Project)

One of the greatest services performed by the Federal Music Projects, especially in the smaller localities, is the bringing of living music to those people who would not otherwise have any contact with living music. The three Projects operating under my supervision serve a clientele, if I may so term it, that would have only the radio to bring them any type of music at all. Their tastes do not, as a rule, run toward concert music and so, if they should happen to tune in a concert or symphonic group on the air, they usually shun it and turn to "hillbilly" or jazz programs exclusively.

With our units, and the type of programs we offer these people when we go out to play, their interest is first aroused by a snappy march or two. Once that interest is awakened, it is not hard to hold their attention to the next few offerings of the orchestra. These may be musical comedy selections; catchy novelettes, popular songs arranged for the particular combination playing them, or anything that will keep the audience's attention. Each conductor can, and does, give a brief "appreciation talk" prior to the playing of a number, and it is surprising how well these talks are received. The audience is thus enabled to understand something of what the music is about, and is exposed, by degrees, to better and better music. People who would have scorned anything more serious than "Comin' Round the Mountain" now listen to and like Herbert, Friml, and even Haydn, Schubert and Mendelssohn.

They have come to look upon the members of the orchestra as personal friends, and eagerly await the next scheduled visit of the musicians to their particular locality.

Two of the units broadcast regularly, and have a large circle of listeners who tune in regularly on the programs, and comment in a manner indicating a close appreciation of the works played.

To people living in communities where good music is a matter of course, this may seem childish, but I assure you this is not the case. To really appreciate the growth of interest in the Federal Music Program in West Virginia, one would have to be here and have seen the indifference and often hostility that characterized the public's reaction when the Projects were begun. At one of the

## RUDOLPH GANZ THRILLS SAN FRANCISCO AUDIENCE

A capacity audience was thrilled on the night of May 24th, when Rudolph Ganz, world famed pianist, conductor and pedagogue, conducted the Federal Symphony Orchestra in concert at the Alcazar Theatre, San Francisco. Critical praise from various cities throughout the world where he has appeared makes it almost superfluous to add new adjectives about Mr. Ganz's performance. Members of the orchestra, the audience, and the San Francisco morning papers all agreed that the orchestra was at its best under Ganz's hand, and that the program was an overwhelming success.

The opening number was the Bach "Andante in C Major" from the Second Violin Sonata, arranged for orchestra by Frederick Stock. Following this, Frances McCormick, talented pianist of Southern California, played with excellent taste and musicianship Schuman's "Concerto for Piano in A minor".

Added interest was given the pro-

community centers, where one of the units played, the police were forced to arrest some young men, fully grown, who were creating a disturbance during the concert. They were absolutely sincere when they resented the orchestra's music; they were also sincere when, before that center closed for the summer, they were among our "regulars" in attendance and applauded our programs vociferously. They were educated to a liking of better music.

At hospitals, children's homes, institutions for the aged and blind, etc., the orchestras have brought much joy and entertainment to the inmates. The programs are always followed with rapt attention and the listeners never fail to tell the conductors and side men how much the programs please them. They frequently request numbers that show them to be anxious to hear good music.

Without the work of the Federal Music Project, these people would never hear a real live orchestra of capable players. The radio would be their only contact, and could in no way compensate for the living presence of the musicians. One of the conductors told me recently that at a certain institution, where his group plays each week, he has to shake hands so much he is thinking of running for sheriff.

And so, the WPA Federal Music Project has filled a need that has, in

gram by the inclusion of two new works. The first, a "Concerto Grosso" was by Robert Whitney of Chicago. Despite its very classical title the composition is a modern one, yet without the attributes so often designated to ultra-modern music. It was well performed and evoked the interest and approbation of the audience.

The other modern work, a hearing of which was long anticipated by San Francisco auditors, was Paul Hindemith's "A Hunter from Kurpuz". This, too, was played well and met with enthusiastic applause.

The program also included Tchaikowsky's "Romeo and Juliet" and Wagner's Overture to "Rienzi".

This concert was one of the regular Monday night series at the Alcazar Theatre. San Franciscans, with the regular concert season over, are discovering in growing numbers that good music is still to be found, and the Alcazar concerts are filling a vital spot in the city's musical life.

West Virginia at least, been a crying one. The abolition of theatre music by mechanical devices removed the only contact with living music the great majority of people could enjoy. Our units have gone out to these people, have played good music for them, and have instilled a real appreciation of it that trashy offerings will never displace. The Federal program has helped the musician to rehabilitate himself, it is true, but it has done something more; it has brought good music and the love of good music, to the masses. That which they have known and enjoyed, they will not soon, nor willingly, relinquish.

The Sacramento and Stockton, California Federal Music Projects are starting a series of joint admission concerts to be held alternately in Sacramento and Stockton. The first concert was held in Sacramento on June 3rd, with a return concert in Stockton a week following.

The Sacramento Project also announces plans for a series of Chamber Music concerts to be held during the latter part of the month. Arrangements are being completed for a series of Children's Evening Hour Concerts to be broadcast over the local California Broadcasting System station, KFBK.



*Ghost Rider*

By  
MAYNARD DIXON

# What Is Good Music?

By Frederick W. Goodrich  
(State Director, Oregon Federal Music Project)

When an attempt is made to answer this question, many thoughts arise in the minds of the individual who wishes to have a clear picture of the subject. The adjective "good" is often loosely used and, therefore, is so frequently misunderstood. To many a person the only good music is that which appeals to his own individual taste. Thus, an individual who is a devotee of symphonic literature cannot see any good in many other works, such as the lighter overtures of many operas, because the composer thereof may not have been a Beethoven or a Brahms. Many cannot realize that one who might enjoy the facile melodies and the brilliant rhythm of a Rossini Overture, but has not been fortunate enough to gain the musical knowledge sufficient to appreciate the intricate construction of a symphony by a great master, might have the right to be considered as a lover of good music just as much as the individual who has been able by means of environment and fuller opportunity to gain such technical knowledge. The writer has known many organists who have tried to force the great organ fugues of Johann Sebastian Bach upon audiences who are lovers of good music, but had not received the technical knowledge sufficient to advance them beyond the stage of a Lemare Andantino or a sugary melody of a French or Italian composer for the instrument.

The problem of what might be considered good music was presented to the writer some three or four years ago when called upon to suggest some works that might be considered good enough to be placed on the Sunday afternoon programs of a certain Symphony Orchestra suffering at that time from seriously depleted audiences who were not ready to assimilate either entire symphonies or the greater Overtures or Symphonic Poems. The suggestion was made to include such works as the lighter Overtures, various Suites such as "The Cid" of Massenet, waltzes by Johann Strauss or Gungl, or the "French Military March" of Saint-Saens. The reply was made with indignation that the Board of Directors would never consent to such programs.



However, subsequent events forced many of these numbers on the programs and the audiences responded with enthusiasm. These instances seem to show that much good music suffers from the actions of those who should be its chief upholders.

Another cause of the suffering of good music is its placement in wrong environments. Much music that has been composed for Grand or Lyric Operas frequently finds its way into various religious services with sacred words substituted for the original texts for which the music was composed. Such instances are the flagrant abuses which allow the meditation from "Thais" or the Intermezzo from "Cavalleria Rusticana" to be dragged into some of the most solemn functions of the Roman Catholic Church with the sacred words of the "Ave Maria" substituted for the original operatic text. There is also much glorious religious music which suffers from being transplanted into other environments from those for which it was composed. Such instances may be found in much of the splendid A Cappella music of the Greek and Russian Orthodox Churches written for performance in buildings of glorious architecture, to be accompanied with colorful and magnificent ceremonies, and set to the texts of languages dating back to remote anti-

quity. Naturally these works suffer cruelly when they are performed in churches with forms of worship entirely alien to those for which the composers conceived them. This is also true of much lovely polyphonic music written in the 15th and 16th centuries for the services of the Roman Catholic Church. Take for instance the sublime "Miserere" of Allegri, long jealously guarded for the stately services of the Sistine Chapel to be sung amid the glories of the paintings and architecture of that famous building. Yet a few days ago the writer read an announcement of a group of business men who intend to present this wonderful specimen of musical art in the prosaic environment of a modern concert hall in the swallow-tail uniform of the present day. Of course it must lose much of its effect, dragged away from the environment for which it was composed and from which its composer received his inspiration.

Many persons claim that good music will remain good in spite of its environment. This may be true to a certain point. An instance is suggested in the case of the beautiful film, "Maytime", wherein the music of Tchaikovsky's Fifth Symphony is used as the vehicle of a Russian Opera with text set to its music. The defense for this procedure would seem to be that the beauty of the music might impress the listener who first becomes acquainted with it by means of the picture, and then being impressed might exploit it still further until its full beauty became known in the glories of its original form.

There are many thoughts that arise from the discussion of good music, its uses and abuses, but the final thought is predominant and that is any art, whether it be that of the musician, the actor, the painter, the writer or the architect, can only last if it is a true expression of the art professed by the individual producing it. Whatever may be its vicissitudes or its methods of presentation or the environment of such presentation, if it is true it will inevitably survive. There was never a better or a truer proverb than that of the old Latin writer who said, "Great is Truth and it will prevail".



# THE GREGORIAN CHANT

## San Franciscan Completes 20 Years Research

By C. L.

Giulio Silva, acting supervisor of the San Francisco Federal Music Project, and an authority on ancient music, has recently completed his book on the Gregorian Chant, the result of nearly two decades' critical research and study of original manuscripts. He has translated into modern notation the Antiphonaries (liturgical books) *Codices 339;359*, from the collection at the Abbey of St. Gall in Switzerland, considered the most ancient and complete documents of musical antiquity.

Earlier advance notice of this work appeared in the *Argonaut* for November 1934. We quote from that issue's review:

"Mr. Silva's researches which are always artistic as well as scholastic, i.e., practical as well as theoretical, led him farther and farther back into Gregorian music until he discovered that the real culmination of monodic Christian music lay in the 9th, 10th, and 11th centuries. Arithmetic note values did not exist then, nor were there ever any symbols for exact pitch. Instead, only the general curve of a melody which had, of course, no harmony was indicated by *neumes*, which look not unlike our shorthand. This melodic curve followed closely the prosody of Latin verse. Few manuscripts of this period are extant. The most important of these, known as the St. Gall Antiphonal, Mr. Silva has translated into modern notation. The results of this artistic and scholarly work appear to render the supposedly authentic versions of Solesmes rather artificial and arbitrary, or at least reveal them to be of a decadent period (there have been decadent periods before ours), and enable the modern musician to study and to perform this eloquent music as never before."

Gregorian chant melodies dif-

fer in many respects from ordinary folk-songs and hymn-tunes, as well as from modern art songs. They offer us an art of a special kind, an art independently endowed with its own mode of expression. Of course, the general laws of music hold good in Gregorian as in all other music, though their application results in different forms and effects. A thorough knowledge of Gregorian chant is a help to a thorough knowledge of music, and the old masters rightly looked on the study of plain-song simply as a part of the study of music.

To define it to those unfamiliar with this form, we might say that by Gregorian is meant the solo and unison choral chants of the Catholic Church. Their melodies move in one of the eight church modes, as a rule, without time, but with definite time-values, and with distinct divisions.

Though written in the 9th century, this music is much older than the Carolingian period when it was brought

to the Abbey of St. Gall from Rome.

The old liturgical chants of the Catholic Church, services fixed for the whole ecclesiastical year, were composed between the fourth and seventh centuries. They were collected definitively toward the end of the sixth by Pope Gregory the Great and his *Schola Cantorum*. The manuscripts of St. Gall are exact versions of the Roman Antiphony of Gregory's time, the period being still strongly imbued with the classic tradition of the Augustan era.

Since the revival of research on the Chant, beginning in the middle of the nineteenth century, many scholars have tried to interpret the ancient neumes, the indeterminate note-symbols used in recording the music, but the subject was left largely to conjecture and controversial discussion. No authoritative musician had made a practical study of it.

Giulio Silva in his book, "The Original Ancient Gregorian Chant", gives to the reader an historic outline of the music of Antiquity and the early Middle Ages, explains the tonal modes and rhythmic characteristics of this music, and gives a structural analysis of the Gregorian Mass. Showing the differences between the early Gregorian style and the late Middle Ages, he gives examples of the square notation used in the plain-chant, as in the thirteenth century Graduale of the Dominican order.

The illustration on this page is Mr. Silva's transcription into modern notation of a 9th century Antiphony.

The scarcity of detailed knowledge about ancient music makes Mr. Silva's research and translations of particular value to the student of music history. The necessity of further information has long been felt.

9th Century  
Antiphony of St. Gregory  
(Abbey of St. Gall)

13th Century  
(Missal of the Abbey of Paris (Alsace))

(Graduale Dominican SOP)  
(2nd A.D.)

Giulio Silva's Modern Translation

Veni sancte domine fili david rex



# FEDERAL

## Boston

"The Desert Song", Sigmund Romberg's romantic operetta, which closed on May 15th after a successful two weeks' run, had audiences representing all walks of life. WPA workers rubbed elbows with mayors of large cities, army and navy officials sat side by side with business men and discussed the performance in the lobby between acts, and actors and theatre men from other Boston shows were in frequent attendance.

With the completion of "The Desert Song", the State Chorus and the Federal Commonwealth Symphony will immediately plunge into rehearsals of several of the large choral works which they have previously performed, "The Creation", "The Beatitudes", and "Hora Novissima" are among the oratorios which will be repeated.

The final meeting of the Composers' Forum-Laboratory on May 20th was a satisfactory climax to a very successful season. The work of seventeen composers, who had been featured on the programs throughout the fall and winter season, were performed, and fifteen other composers were the guests of the evening. A special tribute was paid to the late Arthur Foote, who opened the Composers' Forum series last October.

## Indiana

The combined Evansville and Clinton concert bands featured in a concert in the Terre Haute State Teachers College on May 26th the first performance of Beethoven's Fifth Symphony, first movement, as arranged for band by Nicholas Falcone, formerly head of the band department of the University of Michigan. The same program featured Paul Fidler as piano soloist playing Liszt's "Hungarian Fantasia" with William Pelz directing.

The Indianapolis Teachers' unit holds regular Saturday morning inservice training forums to study the technique of rhythm band, arranging, directing, and organization. Toy symphony orchestras are being organized at a large number of city parks and playgrounds, and a rhythm band festival is being planned for the late summer.

## New York City

National Music Week in New York City was observed at the Federal Theatre of Music by the appearance of the Federal Symphony Orchestra, a chamber music concert, two opera productions, a chamber orchestra concert, and evenings devoted to the Madrigal Singers and Composers' Forum-Laboratory.

Music Week was opened with the Federal Symphony Orchestra with Chalmers Clifton and Philip James conducting and with Mildred Waldman as soloist.

The following Monday the chamber music group was heard in compositions by Quincy Porter, Werner Josten, Robert McBride, Ross Lee Finney and Marion Bauer.

The operas "La Serva Padrona" by Pergolesi and "The Romance of Robert" by Frederic Hart were presented on a double bill on May 4th.

The Composers' Forum-Laboratory occupied the Theatre of Music on Wednesday night, the works of Hunter Johnson being presented and discussed. Lehman Engel conducted Mr. Johnson's works, which were presented by the Greenwich concert orchestra.

On Thursday night, May 6th, Lehman Engel conducted the Madrigal Singers in a program of early American and contemporary American music.

The chamber orchestra concert of Friday night, May 7th, with Jacques Gordon conducting, included Louise Taylor, soprano, and the works of Aaron Copland, Virgil Thomson, David Diamond, Charles Loewler, Louis Gruenberg, and Bernard Wagenaar.

The final night of Music Week was devoted to a repetition of the two operas given on Tuesday night.

Regarding the double bill of operas, W. J. Henderson wrote in the New York Sun, "This Federal Opera enterprise was a genuinely good offering, professional in manner, assured in its aims and achieving results which reflected credit on every one concerned. The brilliant audience received it with prolonged and hearty applause."

## Chicago

The Federal Illinois Symphony Orchestra closed a first year of Sunday concerts on May 20th.

Chicago critics have been unanimous in their praise and encouragement of this eighty-piece orchestra and of the conducting of Izler Solomon, until recently the Federal Music Project's Chicago Supervisor and that of Albert Goldberg, Illinois State Director, who have directed most of the concerts. Guest conductors have included Nikolai Sokoloff, the Federal Music Project National Director; Rudolph Ganz, Frank Laird Waller, Daniel Saidenberg, Oscar Anderson, Ernst Bacon, Richard Czerwony, Chalmers Clifton and Robert Sanders.

The concerts "caught on", and their popular appeal is shown in the fact that audiences were consistently good at the end of the season when even the most ardent music lovers are apt to succumb to the call of the out-of-doors.

The repertoire of over one hundred seventy-five compositions performed in thirty-seven programs has included ten world premieres, two American premieres and twenty-seven first performances in Chicago.

## Oklahoma

The Tulsa Symphony Orchestra Association composed of the city of Tulsa Fine Arts Committee, appointed by Dr. T. A. Penney, Mayor; the City Federation of Music Clubs, and a group of prominent citizens known as the Patrons' Committee has been formed for the purpose of raising funds to support a permanent symphony orchestra. In developing local responsibility for the Tulsa Federal Symphony Orchestra, it is hoped to evolve a plan which may be used elsewhere for the development of similar organizations.

Figures recently released indicated that the Ardmore orchestra has, since its organization in March of last year, given one hundred seventy-seven concerts and dances to nearly seventy thousand persons.

Other units in Oklahoma include a statewide Music Project to employ music teachers, the Okmulgee Federal concert and dance band, the Shawnee Federal string ensemble and the Tulsa negro dance orchestra.

# MUSIC

## NATIO

## New York State

The Nassau-Suffolk Little Symphony and Adelphi College, Garden City, Long Island, commemorated the birth of William Shakespeare with a brilliant concert on the night of April 23. A feature of the occasion was the presence of Dr. Daniel Gregory Mason whose "Suite after English Folk Songs" was included. Among the other numbers played were the "Scherzo" from "Midsummer Night's Dream" and "Sonata V" by Purcell-Vrionides, the latter performance being the first time in America.

The Yonkers Symphony Orchestra presented concerts before eighty-five hundred school students assembled in various auditoriums during April. This number represented a total of ten school concerts. In addition to the programs played, a detailed demonstration of the orchestral instruments was made in each case by Mr. Jaffrey Harris, the director.

The Albany Symphony Orchestra

## MUSIC

performed six engagements and four radio broadcasts during the month of April. The orchestra broadcasts each Friday evening at eight o'clock over station WABY. These broadcasts have brought many favorable comments and brought the orchestra to many persons who otherwise could not have heard it.

One of the outstanding Music Week concerts, presented on May 4 in the Albany Academy for Girls, featured Guy Maier as master of ceremonies and soloist.

The third concert of the new spring series given by the Syracuse Project presented the Symphony Orchestra with George McNabb, pianist, and John Ingram, conductor of the Albany Federal Orchestra, as guest soloist and guest conductor respectively. Regarding this performance, the local music critic wrote: "It was a performance that reflected credit upon conductor and players."

The fact that Rochester appreciates (Please turn to page 14)

## Missouri

National Music Week opened in Kansas City with a combined program presented by the concert orchestra and music teaching classes at the Assumption School. The concert orchestra gave subsequent programs at the children's hospital, Paseo High School, and the Municipal Auditorium.

Several concerts were given by the colored orchestra units of Kansas City and St. Louis. Foremost among their Music Week performances was the combined program presented at the Lincoln High School on May 5th by the Kansas City colored orchestra and two chorus groups, the Dolly Brown Civic chorus of forty mixed voices and two hundred women singers on the Federal Sewing Project.

Music Week presentations by the concert orchestra of Joplin included programs at Pierce City, Carthage, Webb City and Joplin.

The St. Louis concert orchestra gave concerts at five high schools, the Ranken Vocational School, the Jackson school pageant, the St. Louis Hills Music Club, and at the Jewel Box in Forest Park.

The outstanding concert of Music Week was that held at the Municipal Auditorium in Kansas City, in which Mr. Savino Rendina, conductor-pianist, was featured as soloist.

Bach's Mass in B Minor was presented by the Reading Choral Society, one of the oldest traditional singing groups in Pennsylvania, in cooperation with the WPA Civic Symphony Orchestra of Philadelphia on the afternoon of May 9 in the Irvine Auditorium, at the University of Pennsylvania. N. Lindsay Norden, director of the Choral Society, was at the conductor's desk.

The Irvine Auditorium organ, the largest in the world when it was presented to the University by the late Cyrus H. K. Curtis, was used during the singing of the mass. A preliminary program consisted of Bach chorales.



Tipica Orchestra, El Pa

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## ACTIV

# WIDE



Federal Music Project

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## Colorado

In Denver, the largest unit in the state, The Denver Concert Band, with Fred Schmitt conducting, made its initial appearance over the air on Sunday, May 16, over the National Broadcasting Company's Station KOA. Arrangements have now been made for a series of Sunday evening programs, which will go on the air at nine o'clock p.m. Mountain Time, by this excellent organization.

The band recently started a regular schedule of outdoor concerts to be given every Thursday and Friday nights in the Greek Theatre of the Denver Civic Center, the first one on Tuesday, May 18.

Dr. Nikolai Sokoloff, National Director of the Federal Music Project visited the Denver units on April 19, and while only able to stop over a short while he expressed himself as being very well pleased at the results obtained. He announced his intention of returning again in the near future when he would be able to stay longer.

The Denver Symphonietta, with Waldo Williamson as Conductor, presented a group of four concerts during Music Week at the City Auditorium which proved to be a revelation to those who had not yet heard this unit. Several very talented young local artists assisted on these programs as guest soloists. The Symphonietta, consisting of thirty-three musicians, has presented a large number of programs to the Junior and Senior High Schools during the past winter and has been very well received on all occasions.

Durin the winter the Band, which has a membership of fifty, gave a number of free concerts in the City Auditorium as well as making appearances in several of the schools.

The concert orchestra units in Colorado Springs and Pueblo, under the direction of Edwin A. Dietrich and Robert Gross, respectively, have established enviable concert records, both being around the five hundred mark, and these units have proven to be in demand in both cities.

## Texas

Recent programs by several Federal orchestras have attracted favorable comment and drawn increasingly large audiences. While during the winter season these concerts were given in down-town auditoriums, they will be transferred to city parks this month. In San Antonio the city government will place at the disposal of the Federal Music Project the Sunken Garden in Brackenridge Park for two concerts each month. In Dallas the Federal Little Symphony Orchestra has already inaugurated a series of park concerts. Two performances a week will be given in several city parks.

In Fort Worth a program given in the Municipal Rose Garden during Music Week drew an audience of nearly ten thousand persons. This ideal outdoor setting will be used frequently during the summer months.

The final formal concert of the Dallas Federal Orchestra on May 20 devoted half of the program to compositions by

# PROJECT

Texas composers. The first half of the concert presented the Don Giovanni Overture and the Symphony in G Minor of Mozart.

At a recent concert by the San Antonio Symphony unit, the audience was treated to a novel presentation of the Ferde Grofe arrangement of Gershwin's Rhapsody in Blue. An unusual stage lighting in dim blue, with a profile of the soloist at the grand piano flashed on the back wall of the stage in a deeper blue, was most effective. The success of this concert warranted a repeat of the Rhapsody in Blue number at which time a Rhapsody in Gold, featuring the Mexican Tipica orchestra and a Rhapsody in Brown, presenting the negro units, were given.

The Federal Tipica orchestra of El Paso played in the down-town plaza during Music Week. The Federal concert orchestra was also heard in the Project building at a church program and over the radio during the week.

(Please turn to page 14)

# ITIES

# F E D E R A L

## New York State

(Continued from page 12)

good band music is proven by the many inquiries received as to where the band is performing other than its regular performances. The band averages three concerts a week in institutions, high schools and orphanages. Other active units on the Rochester Project are a concert orchestra and a male quartet.

Bookings for the Niagara Falls Orchestra in May included several parochial school concerts and those given at the CCC camp on Grand Island. Concerts are also expected to be resumed at Fort Niagara in the near future.

The highlight of the month of April for the Buffalo Federal Orchestra came on April 23 at the State Teachers College when Paul Hindemith, recognized as the greatest of the active German composers, gave freely of his talents in the performance of his concerto for the viola and orchestra "Der Schwanendreher", in which he assumed the role as soloist. He then conducted his own "Mathis der Maler". The audience rose in a body to greet Mr. Hindemith when he arrived on the p atform to play his concerto.

In the middle of April, the Buffalo Federal Orchestra opened the Centennial Celebration of Music in the Buffalo schools with a concert in the Elmwood Music Hall. Three selections from Handel's "Messiah", Brahms' "Academic Festival Overture", and "Bergamasco" by Frescobaldi-Autori were included in the concert.

## Nebraska

(Continued from page 12)

for April as compared to March.

The outstanding engagement of April in many ways was the concert program played by these musicians with the massed Negro choirs of the city on Sunday, April 25, at Pilgrim Baptist Church, before two thousand five hundred fifty persons. Lincoln attendance totals were eighteen thousand seven hundred seventeen, while outstate instructors and teachers served a total of four thousand nine hundred twelve individuals during the month.

## Minnesota

Early in April, two thousand music lovers attended a concert presented by the Twin Cities Orchestra, which was sponsored by the Mayor and the City Council of St. Paul. Dr. Daniel Sainenberg of Chicago was guest conductor and Guy Maier, distinguished pianist and regional director of the Federal Music Project, was soloist. Mr. Maier played Mozart's concerto for piano and orchestra in E flat major. Dr. James Davies, music critic of the Minneapolis Tribune, was commentator on this program.

On April 21, 22, and 23, the orchestra played with the St. Paul Civic Opera Association in the St. Paul Auditorium presenting "The Secret of Suzanne" and "Pagliacci" on a double bill. A critic said: "Once again the company had the invaluable aid of the Twin Cities Civic Orchestra in the pit, this having been made possible by special negotiations with the Minnesota Federal Music Project."

On April 27, the Composers' Forum-Laboratory was held in the Macalester College Conservatory of Music at which time a program of compositions by Stanley R. Avery, organist and choirmaster of St. Mark's Church in Minneapolis, was presented.

Minnesota has four dance orchestras, one each in St. Paul, Minneapolis, Duluth, and Virginia. These orchestras play in settlement houses, not only for dances, but augment their other social activities by playing for other entertainment. In the schools the dance orchestras have furnished entertainment for auditorium periods and dance music for evening school classes.

The Jubilee Singers gave eleven programs of their negro spirituals during the month of April in churches and schools.

## Texas

(Continued from page 13)

Since the inception of the El Paso Project, more than five thousand music lessons to underprivileged children have been given and audiences have numbered more than thirty thousand. Eighty-one concerts have been presented in schools, churches, at conventions, and over the air.

## New Hampshire

A series of Tuesday concerts featuring the forty-piece Federal Concert Band and the thirty-piece Federal Symphony Orchestra was concluded recently at the Institute of Arts and Sciences Hall in Manchester. The first in this series of concerts featured John Muehling, editor and publisher of New Hampshire's foremost newspaper, as guest conductor. The feature of the second program was the appearance of Harry C. Whittemore, State Director of the Federal Music Project, as piano soloist with the orchestra. The third concert, by the band, had Joseph Gladysz, director of the 172nd Field Artillery Band, as guest conductor, and Eleanor Steber, dramatic soprano of Boston as guest soloist. The final program of the series featured the Symphony Orchestra with the Temple Choir of Manchester as a added attraction. This fifty-voice choir has been developed under the direction of Mr. Whittemore.

Many favorable comments were heard concerning the artistic standard of the programs and the splendid opportunity afforded the general public to enjoy, at a minimum cost, good music well performed.

## Oregon

Music Week was well observed in Portland and various parts of Oregon. The symphonic band of the Portland Project contributed daily open-air concerts in the center of the city, which were well attended. The orchestra did its share in presenting music for the week. On May 7th the concert by the orchestra featured compositions by Oregon composers and, as a special attraction, a young student, Edward Mayor, presented the D major violin concerto of Tchaikowsky.

The orchestra has also been active in school work and presented late in May the Mozart concerto in E flat in one of the Portland schools. This concerto was the number selected for the grade school contest of the Oregon Music Teachers Association a few weeks ago, and the young student who will play the concerto attends the school where the concert will be presented.

# M U S I C



# FEDERAL THEATRE

## California

Federal footlights in Los Angeles will glitter during the season of 1937-38 with the Bernard Shaw dramas, "Caesar and Cleopatra," "Heartbreak House," and "Too True to be Good".

The broad program of cultural plays planned for next year will see both American and International works for Los Angeles. Eugene O'Neill will head the list of native playwrights being produced here, with three productions.

Historical sources in American history promise to reveal untold wealth of play material. Los Angeles will have a dramatization of Abraham Lincoln's wife in "Mary Lincoln", to open sometime this summer. "Rachel's Man", the tragic romance of Andrew Jackson, is now in rehearsal.

"Rachel's Man", is being done throughout the western region of Federal Theatre, in eight cities.

"Johnny Johnson", anti-war play now current in Los Angeles, is the production of immediate artistic importance in the West. Direct from New York, it is following closely on the heels of the Eastern production, which brought the play within hailing distance of the Pulitzer Prize.

The negro "Macbeth" is now in rehearsal, for presentation in early summer. "Pinocchio" and "Treasure Island" Children's Theatre are also under way. The Stevenson pirate legend will be done at the Greek Theatre in Griffith Park.

San Francisco's Federal Theatre will soon see the latest edition of the Living Newspaper, the novel production "Power", "Two Hundred Were Chosen", story of the Alaskan adventure, is also tentatively slated for the Bay City.

San Diego's unit contemplates "Men In White", "Another Language", and "Chalk Dust" Federal Theatre in the southern city is tremendously popular; patrons come back week after week to see each show.

The tent theatre in San Bernardino does a new show every week, with an occasional breathing-spell when a tour-



## Denver

Aeschylus' "Electra" is an important dramatic date for Denver Federal Theatre. This distinctly cultural venture is anticipated by Coloradans who have enjoyed such dramatic fare as the annual Central City festival.

## Portland, Ore.

"At Last Civilized" and "The Taming of the Shrew" are productions for Federal Theatre in Portland, Oregon. Much vaudeville activity is a feature of the Portland unit, where companies play in rural communities to audiences that have never seen flesh-and-blood actors.

During Fleet Week, which is to be held during July, the combined units of the Federal Music Project will provide music for the enlisted men, in a centrally located amusement center in Portland. The Federal Theatre will cooperate in Fleet Week presentations.

ing show from Los Angeles plays an engagement. "A Slight Case of Murder", "One Sunday Afternoon", Galsworthy's "Loyalties", "Waiting for Lefty", and "Hansel and Gretel" are on the ambitious schedule for the inland city.

## New York State

The acting director of the New York State Federal Theatre Project, Charles Hopkins, has been made permanent director for the state.

The picturesque Theatre of the Four Seasons at Roslyn, Long Island, is to be the home of the State Project's productions and was opened on June 3rd. The satirical comedy of Ernst Toller, "No More Peace", will inaugurate the new theatre and will be followed by George Bernard Shaw's "Pygmalion". These productions will be under the personal direction and supervision of Mr. Hopkins.

At Freeport members of the Project are soon to present Historical Marionettes under the supervision of Walter Brooks. The physical production is being sent intact from Buffalo and Freeport actors are rehearsing the roles. The marionettes will be presented in schools, institutions, hospitals and to underprivileged groups, as well as clubs and other civic organizations.

## Seattle

"Stevedore" was a hit of the spring for Seattle's hustling Negro group. Paul Green's Pulitzer Prize-winner, "In Abraham's Bosom", also appealed to Puget Sound audiences. "Power", "The Chocolate Soldier", and "Robin Hood" are summer shows for this area.

## Des Moines

Des Moines has just seen "It Can't Happen Here", a production not included in the nation-wide opening last October. "The Mad Hopes", "People's Choice", and "Brothers" are three more unusual items on the Iowa slate.

## Omaha

Theatre-goers in Omaha will see both "A Touch of Brimstone" and "The Devil Passes", "Mr. Moonlight" and "Oliver Oliver" are other contributions to the novel middle-western program.

# FEDERAL ART

## New Mexico

An exhibit of sculpture by Patrocino Barela and plates from portfolios of Spanish-Colonial design have recently been sent to San Francisco for an exhibit at the Palace of Legion of Honor, which opened May 15. It is possible that the complete exhibit will be shown at the University of California at Los Angeles next month.

## California

The first large edition composed entirely of the work of "Index of American Design" was shown by the Federal Art Project in the public library in San Francisco May 24 to June 30.

One of the largest undertakings of the Art Project, the "Index of American Design," is now operating in twenty-five states. Its purpose is to produce a series of portfolios in black and white, which will illustrate the rise and development of the decorative arts in America.

Ten paintings from Los Angeles County were selected by Joseph Danysh, Regional Director of the Federal Art Project, for participation in the International Art Exposition, which opens in Paris this month.

At this writing twelve important mural projects, in or near Los Angeles, are under way, with others being rapidly arranged. There are also six mosaic projects in various stages of completion, with many others ordered.

Five important sculptural works are in progress in playgrounds and high schools, and models for three monumental sculptural undertakings are practically completed.

With ceremonies attended by more than two thousand people, an impressive figure of an Aztec Indian carved from black diorite by Donal Hord of the Federal Art Project was unveiled May 2 in the main quadrangle of San Diego State College.

Mounted on a rough-hewn base of diorite from quarries near San Diego, the sculpture represents more than a year of infinitely patient work with hand tools by Hord and his assistant, Homer Dana. Harder than steel, diorite has been little used since the days of the ancient Egyptians. The block from which the Aztec was carved



Louis Zack, Los Angeles Federal Art Project, Modeling Head of Arnold Schoenberg.

## Oklahoma

Oklahoma's two Art Project units in Oklahoma City and Tulsa have created many works in all media, except oil.

An interesting activity has been developed in Garfield County Court House at Enid, where mural paintings, depicting Oklahoma history and pioneer scenes of settlement days, are being created by Ruth Monroe Augur.

weighed two and one-half tons, and the figure itself weighs a ton. The highly polished surface of the figure adds richness to its appearance.

The finished sculpture was viewed recently by Holger Cahill, national director of the Federal Art Project, and Stanton Macdonald-Wright, noted artist and critic, who declared it "the finest piece of stone carving ever done in the United States." A few replicas of the Aztec, in terra cotta with black glaze finish, have been made for circulating exhibitions of the Federal Art Project.

## New Jersey

The New Jersey Federal Art Project boasts several prominent artists. Among these are Fabia Zaccane, whose works have been exhibited in several states; Roland Ellis, who is at present doing a special art project assignment in the Newark Museum; Margaret Lenne Raoul, whose work in linoleum cuts has created considerable interest, and Blanche Greer, whose murals "Four Seasons" were recently installed in the cafeteria of the New Jersey College for Women at New Brunswick.

Recent activities of the Federal Art Project in Wyoming have included twenty-two works by the Laramie Federal Art staff in oil, linoleum, pen and ink, and dry point. Scenery for the recent University of Wyoming production of "The Student Prince" was designed and executed by the Wyoming Project.

Last month a state-wide competition in oil painting and sculpture was conducted for the purpose of selecting five oils and one piece of sculpture to be exhibited at the National Exhibition of American Art in Rockefeller Plaza in New York City.

# FEDERAL WRITERS

## New Jersey

The Writer's Project in New Jersey has recently completed the New Jersey State Guide, in which is to be found an enlightening chapter on education in New Jersey. This chapter was recently reprinted in "Highlight," a monthly publication of the New Jersey Works Progress Administration.

## Oklahoma

Complete and accurate information on all points of interest along all main highways of the state probably is the greatest achievement of the Oklahoma Writers' Project. Information on side tours as far as twenty miles from the highway is provided in the Writers' Guide Book. More than one hundred persons have been employed for the past year gathering this information.

Probably the most extraordinary achievement has been the preparation and compilation of a dictionary of the Comanche Indian language, the first dictionary to be made of this tongue.

Many of the factual findings of the Writers' Project already have been made the basis of feature stories by metropolitan press of Oklahoma.

## Maine

The Maine Writers' Project is approaching the publication of the Maine Guide, which should be on the market next month. The Federal Writers here have also compiled a small city pamphlet for Ellsworth, Maine, home of the famous Black Mansion, an historic house. Ellsworth is near the Bar Harbor summer resort. Other publications planned by the Maine Federal Writers' Project include a comprehensive recreational booklet, a state capital guide, an air line pamphlet, and a collection of Down-East Folklore and recipes.



## Idaho

The Federal Writers' Project in Idaho has succeeded not only in publishing its guide, but also in producing a valuable book, "Idaho, a Guide in Word and Picture," which has attracted national interest from reviewers. From many newspaper reviews of this work, the book critic from the Boston Post is quoted: "If all of the state books which follow measure up to the standard of the Idaho book, then critics all over the nation will acclaim the Federal Writers' Projects, for IDAHO is more than a mere guide book of the state."

## New York City

"Spot News," an interesting clip sheet, is prepared and distributed weekly by the department of information of the New York City Federal Writers' Project. The issue of May 15 is composed of an article entitled "Let's Learn Something About Monkeys," in which a short, concise history and description of several varieties of monkeys is given. This issue, illustrated with designs by the Federal Art Project, was distributed to the school children of New York City.

## Utah

Preparation of the traveler's guide book to Utah is the chief objective of the Writers' Project there, although extensive research has been done in assembling facts about local history, compiling bibliographies, material on the origins of place names and interviews with living pioneers.

Many of the workers have been taught accuracy, methods of research, methods of writing and editing. Some have had articles published in newspapers and magazines.

## Nebraska

The "Nebraska Folklore" pamphlet number one, containing Cowboy Songs and issued by the Writers' Project, was released on May 10. Many of the songs contained therein, handed down and repeated by word of mouth, are found to be adaptations of old English ballads. The sources of many of them are doubtful, but a few of them have their origin in Nebraska.

## Massachusetts

The Massachusetts section of the American Guide, the Federal Writers' Project publication describing American communities, points of interest and people, will be published June 25. Called "Massachusetts—a Guide to Its Places and People," the volume will be printed by the Houghton Mifflin Company of Boston and will contain five hundred and fifty pages with sixty-four illustrations and twenty-six maps.

## Kansas

Besides preparing the Kansas State Guide and several local guides, a weekly news release, "Know Your Kansas," is mailed to over four hundred daily and weekly newspapers throughout the state by the Kansas City Federal Writers' Project and has received much favorable comment.

# FEDERAL DANCE

The Los Angeles Dance Unit of the Federal Theatre Project, under the direction of Myra Kinch, is entering upon its most ambitious program. The summer months will be very busy ones for members of this unit. At their headquarters at 7512 Santa Monica Boulevard, formerly an experimental theatre, action is very much in evidence. Pianists are playing, dancers are rehearsing, photographers are posing their subjects and the telephone is constantly ringing.

The impetus for all this is the scheduled dance concert to be presented throughout Southern California in July, and in Los Angeles in August. Dates, which are still somewhat tentative, are as follows:

July 2—Redlands (Redlands Bowl.)

July 16-17—Santa Barbara.

July 20-21—Pomona.

July 23-24—Santa Monica.

July 28-29—San Diego.

August 6—Open at Hollywood Playhouse for indefinite term.

"This concert", according to Miss Kinch, "will give us the opportunity of bringing the modern dance to many people who have probably never before had a chance to see it. Depending somewhat on the outcome of the summer appearances, a tour may be arranged in the Fall which will take us to communities unvisited this summer.

"The music we are using is particularly interesting", she continued. "We are using on this program some music by Scarlatti and the modernists Tansman and Shostakowitch. However, the bulk of the music is being written especially for us by Manuel Gállez. He is writing from the form of the dances, reversing the usual process of making the dance fit the already completed music. This program is to be a dance cycle titled 'Theme of Expansion'. This is divided into several parts: 'The Trek', 'Establishment', 'Burden', 'Nostalgia', 'Tryst' and 'Festal Rhythm'.



Miss Kinch is, herself, going to take a leading part in the concert and Robert Tyler Lee, formerly of the Pasadena Playhouse, has designed the costumes.

Project members are very busy at the present. Eight men are taking the soldier parts in "Johnny Johnson", the sensational play now so popular. Fifteen girls are in "Pinnocchio", opening June 3. Pinnocchio's role, calling for an acrobatic dancer and the skillful use of pantomime, is being played by Project member Herbert Easley.

In all, there are forty-four dancers in the Project. They are divided into two distinct groups, each with twenty-two members. Group one is the concert group, while two is the revue division. Any type of dancer can be had from members of one of the two divisions—tap, ballet, modern, classical. Miss Kinch is also directing the ballet for "Aida", which will be given by the Los Angeles Federal Music Project on July 9.

The Los Angeles Dance Unit has been so successful that George Gerwing, State Director of the Federal Theatre Project, is inaugurating a unit in San Francisco. The Bay City, always an avid audience for the dance, will have its own unit after June 14. It will be under the direction of Miss Avila Williams, a well-known dance director in San Francisco.

## Schumann's Critical Writings

The saying, "I've thrown it into the fire," hides a piece of shameful modesty. The world is not rendered unhappy by the loss of an unworthy work; the remark is often but a shameless boast. I detest people who throw their compositions in the fire.

Music induces nightingales to sing, puppy dogs to yelp.

He who is anxious to preserve his originality is in danger of losing it.

It is not enough that I know something, unless I can make use of what I've learned in the conduct of my life.

Art is a great fugue into which different individualities and nationalities enter, step by step, like the different subjects, one after another.

Experience has proven that the composer is not usually the finest and most interesting performer of his own works, especially of his newest which he cannot yet be expected to master from an objective point of view. It is more difficult for a man to discover his own ideal within his own heart than in that of another. And should the composer, who needs rest at the conclusion of a work, strive at once to concentrate his powers on its performance, his judgment-like over-fatigued sight which tries to focus on one point-would become clouded, if not blind.



## Future Of Music Depends On Youth

By Ellis Levy  
Composer

The musical future of America depends on the youth of today and the future seems definitely assured, for nowhere is there greater interest in music appreciation study than in the public schools of the United States. Cold statistics and staggering figures prove this daily.

The value of this training to American youth cannot be overestimated, for in a few years it will pay huge dividends in the production of a higher and better citizenship, arising from the natural moral and spiritual benefits of music study. What can be of greater value to our nation?

The moral and spiritual benefits from music study are numerous. Correct rhythm develops mental control, adhering to correct time teaches honesty, group or ensemble playing affords the chance of cooperating with others, providing a means of self expression and exchange of ideas, an ideal outlet for the emotion.

Physical improvement in some instances can be aided by music study. Playing a violin for example develops the chest and shoulders—playing a trumpet compels proper breathing and improves posture. A master trumpeter has devised a series of facial exercises that have aided and effected cures of teeth and jaw deformities and even stuttering. International medical experts have sought his counsel.

Invaluable to youth is music study for it can begin at an early age when many of these necessary attributes to good character building can be acquired. True they are taught other subjects of equal moral and spiritual worth, but in later years, often too late. The music learned in early life can be played and enjoyed throughout a lifetime, whereas in many school subjects, and particularly athletics, their duration is comparatively short.

The music and youth combination is a splendid recipe for good citizenship. This type of citizen becomes an enemy to crime and its practices. Can the hours of youth be spent in any more valued purpose or in any greater service?

In conclusion, I quote James A. Johnston, warden of Alcatraz prison who recently said: "The prison is a monument to neglected youth. If we spent more time and money in the making of citizens, we should not be obliged to spend so much in the attempt at their remaking."

## Musical Development Of California School Children Noted

The Federal Writers' Project in compiling data for the Los Angeles County Guide, has recently completed a survey of musical development in the Los Angeles public schools. This survey disclosed that the Board of Education adopted several years ago a four-fold objective for the musical education of all school children in the public school system. The outstanding results of this movement can be seen in the large number of student musical organizations in the schools.

This four-fold objective is as follows:

1. Every child should have an opportunity to express himself through music, from kindergarten through junior college. They are afforded constant opportunities to express themselves, through vocal and instrumental activities, from the singing of two-phrase songs to the study and performance of great choral masterpieces.

2. To teach music appreciation to every student.

3. To provide the tools which the young people will need for subsequent musical endeavor.

4. The chief objective is to make the lives of the pupils happier through musical activities now and to provide for worthy use of their future leisure time.

In 1931 an All City Junior High School Orchestra was organized, now having a membership of 75.

In 1928 an All City Senior High

School Orchestra was organized, with a present membership of 100.

These two All City Orchestras are composed of the cream of the talent from all of the Los Angeles junior and senior high schools. The same is true of the All City Band, organized in 1930, but the activity of which lapsed until recently, when it was started again, with a present membership of 75.

The city schools teach such musical subjects as: all instruments, vocal, choral, music appreciation, theory, harmony, emphasizing creative music. Each spring, festivals are held for creative music of students, during which original compositions are played. A recent festival included presentation of a pageant, in which the history of Los Angeles was depicted by students of all high schools. The history was expressed in music and dance, original compositions for which were made by students.

There are a total of 649 different organizations in the public schools of Los Angeles. Of these, the 23 junior high schools are responsible for 140, the 32 senior high schools are responsible for 276, and the elementary schools have a total of 235.

Following is listed the number of these various organizations for junior and senior high schools:

Junior High Schools: Bands, 7; choruses, 37; glee clubs, 51; orchestras, 44; drum and bugle corps, 1.

Senior High Schools: A cappella choirs, 14; bands, 38; choruses, 75; glee clubs, 84; orchestras, 56; vocal orchestras, 33; drum and bugle corps, 4.

Musical activities in the public schools of other cities in Los Angeles County are on a par with those in the Los Angeles City Schools.

## On Copying Music

Reproducing music photographically instead of by press is the labor-saving device used by the San Francisco Project. The copyist or composer inscribes his work on tracing paper. This is treated with a certain chemical. When photographed, instead of the expected reversal, the result is a perfect positive, black remaining black, and white, white. The size of the notes can be enlarged or reduced, and copies can be multiplied indefinitely. The process is unmercifully accurate, giving the composer's score note for note. Since the Los Angeles Project alone in California has its own photographic-printing unit, San Francisco sends there its tracing-paper scores.

### CAN YOU ANSWER THESE?

1. From what opera by Rimsky-Korsakoff is the "Song of India"?
2. Who was the great Polish composer depicted by George Sand in "Lucrèce Floriana" as a "high flown, consumptive and exasperating nuisance"?
3. a. What is the name of the song cycle from which the aria "Ah! Moon of My Delight" is taken?  
b. Who was the composer?
4. Who was the first great composer of Russia?
5. What is the oldest existing body of orchestral players in America?
6. How many Hungarian Rhapsodies did Liszt write?
7. What Italian composer wrote sixty-three operas and became insane two years before his death in 1848?
8. Who wrote the symphonic poem "Also Sprach Zarathustra"?
9. In what opera by Richard Strauss is the "Dance of the Seven Veils"?
10. The Italian word *tutti* means.  
a. That the trumpets are to too.  
b. A confection popular among Italian opera singers.  
c. The entire orchestra.  
d. The brass instruments of a band.  
e. The soloist in a concerto.

Answers on Page 23

# 57,000,000 Hear Federal Music

(Continued from page 3)

Haverhill, Hartford, Bridgeport, Providence, Yonkers, New York City, Syracuse, Buffalo, Newark, Philadelphia, Pittsburgh, Williamsport, Reading, Richmond, Greensboro, Miami, Jacksonville, Akron, Cleveland, Cincinnati, Toledo, Detroit, Grand Rapids, Chicago, New Orleans, St. Paul and Minneapolis, Milwaukee, Omaha, Tulsa, Oakland, San Francisco, San Bernardino, San Diego, Los Angeles and Portland, Oregon.

The report reads: "In addition to scheduled symphony concerts these orchestras have combined with choral and opera groups. They also have appeared in hundreds of public and parochial schools and in other institutions.

"Because they have not had to keep a wary eye on the box office, many works that are infrequently heard on programs of the established organizations have been performed, and, to an extent never before experienced, these orchestras have played the music of American composers. The music libraries of the world have been examined for program material."

The report lists a score of works by famous European composers which had first performances in America by the WPA symphony orchestras, and a dozen major programs devoted entirely to American compositions.

Frederick Stock, Willem Van Hoogstraten, Rudolph Ganz, Henry Hadley, Howard Hanson, Alfred Hertz, Albert Stoessel, Arthur Fiedler, Emanuel Balaban, Philip James, Georges Barrere, Hans Lange, Erno Rapee, Howard Barlow, Antonia Brico, John Powell, Quinto Maganini, and the late Sandor Harmati, are among those who have given their service as guest conductors of Federally-sponsored orchestras.

Distinguished foreign musicians, visiting America, who also have been guest conductors include, Paul Hindemith, Arnold Schoenberg, Jerzy Bojanowski, Paul Stassevitch, Paul Amadeus Pisk, Hans Bernstein, Burt Marx, former conductor of the Rio de Janeiro Philharmonic Orchestra, and Carlos Chavez, Mexico's ranking conductor and composer.

Leopold Stokowski was among the first to proffer his services to Dr. Sokoloff when the Federal Music Project was created.

More than 40 operas, chamber

operas, opera buffa and operettas are in the repertoire of the Project forces. Performances number 60 a month.

Federal musicians in Cincinnati staged Gilbert and Sullivan's Pinafore in September, 1936, on a boat built on the edge of a lake in Burnet Woods Park. The performances ran for three weeks and were heard by 75,000 persons. Eighteen thousand heard the first four performances of the Tales of Hoffman in Los Angeles and Long Beach; 3,000 persons were present at a single performance of Il Trovatore by the Cleveland music unit; 7,500 heard an open-air performance of Aida in Bayfront Park, Miami; 4,800 attended two performances of Cavalleria Rusticana in San Diego. In New York two chamber operas had a three-weeks' Summer run on Broadway last year and on April 12 a regularly scheduled season of four performances a week was started in the WPA Theatre of Music.

"These are a few among hundreds of performances of opera and operetta given by WPA musicians in a country, in which, we have heretofore been told, there was no native love for the lyric drama," the report reads.

In another section the report says: "The need for an experimental laboratory in which the American composer might hear, rescure and amend his works under conditions of complete instrumentation and in the light of audience reaction, has long been recognized. With the establishment in October, 1935, of the Composers' Forum Laboratory as an extra curricular activity of the Education Unit of the Federal Music Project in New York City, such an agency was provided and a forum technic was created."

Composers' Forum Laboratories are now operating in Boston, Philadelphia Indianapolis, Chicago, Milwaukee, Tulsa, Los Angeles and at the University of Minnesota. Composers in Florida, Ohio and Michigan have heard their work at Forum sessions, and in Los Angeles a board of musicians reads submitted manuscripts and advises the writers.

There are sufficient musical resources available under the WPA Music Project to provide performance for any approved work, whether this be for the full symphony orchestra, a string quartet, a septet for wood-winds or a composition for voices.

Dr. Sokoloff says in his report, "Following each program the composer

submits to interrogation by his audience. In New York and Boston full stenographic transcriptions are taken of the questions and answers, and these afford an interesting insight into the creative compulsions of the composers as they discuss their methods and mathematics as well as their esthetic theories and emotional persuasions."

An unsuspected opulence in the native creative talent, it is reported, has been brought to view on WPA programs. Among these American compositions are 50 symphonies, 35 concerti, 60 symphonic and tone poems, 30 grand, light or chamber operas, operas buffa and masques, performed in excerpts or in entirety; 10 cantatas, two masses and nine other liturgical or sacred works, and hundreds of suites, overtures and descriptive pieces; ballets; works for chamber ensembles, trios, duets and solos.

Dr. Sokoloff says: "It is recognized that a great part of the music by the new or lesser known composers may have only a contemporaneous merit, that most of it is transient, much is anecdotal and some of it is trivial; but among American artists, it should be remembered, the composer in the past had been accorded little recognition."

"In the program literature of the established orchestras, selected from the music written during the last 200 years, it is only the occasional work that has endured. Thousands of other compositions are now forgotten. And there may be a risk in passing judgment too quickly on these new works of ours when it is recalled that the directors of the Vienna Court Theatre preferred the music of Adalbert Gyrowetz to that of his contemporary Beethoven."

"If only a few of these works brought to performance through the Federal Music Project possess enduring values the whole cause of native music will have been tremendously advanced. The question arises: Will this encouragement for the American composer hasten the day when the United States will produce a literature of indigenous music, identifiably its own, finding expression, form, eloquence and cadence in its vernacular and idiom, and stemming from our own ideals, history and folk habits?"

"We may be standing on the threshold of a truly great national culture, as many social students aver, and we know that the contribution of creative music to this culture must be a fundamental one."

# Movie



# Music

By HAROLD GELMAN  
(Pianist and Critic)

It is literally almost impossible to pick up any magazine or periodical these days dealing with the movies without reading about the future of music on the screen. About fifty per cent of these articles have something to add about the possibilities of grand opera as screen fare, and there are as many opinions as there are writers. Some thousands of words and hundreds of columns state and restate the laudable truth that in Hollywood now are to be found some of the greatest names in present day music. Almost any week a new name can be added to the rapidly growing list. To the great "names" in literature, in acting, in directing, are now being added the great "names" in music. The world is being told, and probably with much truth, that in a few years Hollywood will be the cultural and musical center of the world. Stokowski, in numerous interviews and articles, speaks in glowing terms of the work that filmland is doing. His enthusiasm has led him to take an active part in that work. Mary Garden, a few weeks ago in a radio broadcast, expressed her own conviction that big things are being done around the studios. She has been at Metro-Goldwyn-Mayer Studios listening to singers who, it is hoped and expected, will some day bring glory and box office receipts to their alma mater. The studios are taking a predatory and paternal interest in this new field of expression and what they have in mind is not to be known to outsiders.

There are, however, some inconsistencies, and it might be interesting to glance at the past and immediate present and mentally ask a few questions.

One great wonder is just *how* a certain individual is chosen to rise to the heights of stardom as, let's say, a singer. What are the qualifications; acting ability, vocal ability, good looks, personality? Manifestly, to be fair, singers must be divided into groups. Group one includes those singers who have come to the screen via the operatic stage or the concert hall. This

contingent would include Tibbett, Swarthout, Martini, Moore and Pons. They, ostensibly, have been hired because of their voices and their musicianship. They are "classical" musicians, upholding a tradition of music handed down to them by illustrious predecessors. But they have gone into competition with the crooners. Swarthout and Pons have proved themselves great "pluggers" of new songs. Grace Moore was recently advertised as giving something new and different to "Minnie the Moocher" (as a matter of fact, Martha Raye could probably have done it much better). Then it isn't musicianship that counts—that isn't what it takes to sing some of the songs. And, without going into the horrible details, it isn't acting ability—that's obvious. It must, then, be sheer beauty of voice that makes these singers valuable to the screen.

Group two includes some singers whose beauty of voice has been questioned. They have something else—perhaps it's personality. Bing Crosby, Dick Powell, Martha Raye; each has a distinctive offering to lay before the awaiting public. Crosby croons a smooth song; he, along with Rudy Vallee, has brought a new style of music to the public. Dick Powell—well, what is his secret? His singing gets no raves; it must be that wide-open, big-hearted way he has. And so on through the crooners and specialty singers. Some voice, some acting ability, and a lot of that old—guess what.

Group three among the singers is a puzzle. The puzzle is—why do they sing? They are pleasing to look at, some of them can act, but their ability, both as vocalists and musicians is open to much question. Jimmy Stewart can act convincingly, but his singing is rather pathetic. Leif Ericson can't be fooling himself, surely, as to his ability to make music. These are not the most glaring examples of this group, but they are specimens. Do the producers hope that they will develop into singers, or is it the general idea that if the public listens to them enough it

will be hypnotized into the belief that they are musicians?

This article does not try to work out or offer any solution. It, as stated, points out some inconsistencies and mentally asks some questions. Few of the singers of any of the three groups are to be criticized personally. Almost all of them, in their own type of lines are sincere and trying to do a first-rate job. They are handicapped in many ways. The screen demands a special technique of acting, and the possession of a great voice doesn't always bespeak the added possession of dramatic ability. And if a man sees a pot of gold, is he to leave it alone because he won't stoop to pick it up? Furthermore, who is to criticize the crooner or the "personality" singer if that great voice Box Office speaks overwhelmingly in his favor?

The big question is—what now? There can be no denying the fact that there is a lot of talent available. There are, in abundance, fine voices, good looks, youth, dramatic ability, and the capacity for hard work. Few have all the qualities, but many have enough of them. As far as the singing star is concerned one of two things seems inevitable. The potential star may be chosen for one particular quality: if an opera singer, he will do just operas; if a singer of popular ditties, he will stick to them. The hot singer will sing hot songs and the grand opera star won't crowd him. In short, every man in the field suited to him.

This is one procedure. The other seems to lead to the development of a sort of super-singer, a being who includes all the requisite qualities for screen greatness. It is possible that such a singer will appear from the ranks or from one of music's other branches—opera, radio, or the concert stage. It is far more likely that this super-star will be a developed personality, conditioned by training to do all the things that will be demanded of him in his role. If and when he appears, he'll be a very interesting fellow.



# CALIFORNIA NEWS

## Reiser. Eldred New Supervisors

As the June issue of "The Baton" goes to press, announcement is made by Harle Jervis, State Director of the California Federal Music Project, of new appointments to local projects.

Of importance is the appointment of Dr. Alois Reiser to the directorship of the Oakland Project. Dr. Reiser's reputation as a composer and conductor is a national one. Early this year he was awarded second prize for his String Quartet in a contest sponsored by the National Broadcasting Company. Over six hundred works were submitted for judgement. He has won, in all, five major awards for his compositions. Dr. Reiser has been one of the most successful conductors associated with the Project. His musicianship and his years of active experience will be of estimable value to the Oakland musicians.

Raymond B. Eldred has been appointed supervisor of the Santa Barbara Project, where he has already accomplished much in enlarging the scope of the Federal Music Project activities. Prominently identified with civic and musical life in Santa Barbara, Mr. Eldred will add his new duties to those he already carries in the community. He will conduct the Project orchestra and supervise activities in the district. In addition to plans to enlarge the orchestra, he will organize quartet and other chamber music groups to appear in frequent concerts in Santa Barbara and vicinity.

Another recent appointment makes Bernard Callery successor to Dene Denny as supervisor of the Project's personnel in Carmel. Miss Denny, as co-manager of Denny-Watrous, producing managers, is leaving the Project to devote her time to the Bach Festival to be held in Carmel July 10 to 25. The Carmel Project will miss the enthusiastic guidance of Miss Denny.

## Los Angeles Hears Varied Programs

With the concert on May 26th, conducted by Jacques Samossoud, the Los Angeles May Festival came to a conclusion. During this period a number of programs were offered to the community by all units—the outstanding event being the four concert, given by the Symphony Orchestras



DR. ALOIS REISER  
Oakland Supervisor

during which nine compositions by American composers, eight of whom are residents of Los Angeles, were presented. Three pianists, one violinist, one cellist, and nine singers, of whom eight are members of the Project, appeared on the program.

The third concert of the May Festival marked the first presentation—in concert form—of the newly organized operatic group under the conductorship of Gastone Usgili, with a cast of eight soloists and choral group of one hundred and seventy-five voices, including forty members of the colored chorus. Supported by the Los Angeles Project Symphony Orchestra they offered a most impressive performance of "Aida", Act II, and a condensed version of "Die Meistersingers", Act III.

On May 25 the Light Opera Group, under the direction of John Britz, gave the first performance of the operetta "The Gay Grenadiers" by Warner Van Valkenburg, co-author, one of the supervisors of the Los Angeles Music Project, which met with the enthusiastic applause of the audience.

The concert on June 6th, in which—following the policies established by Gastone Usgili, Los Angeles County Director of the Federal Music Project—a local soloist will appear and a composition by an American composer will be performed ("Symphonic Suite"

## Combined Concerts For Bay Projects

Plans for the summer in Northern California predict a comprehensive program and a great deal of activity. These plans will be immeasurably facilitated by the combination of two units, San Francisco and Oakland, making possible the selection from both to fill the ranks of the various orchestra and other musical units to be employed.

A season of light opera is in prospect for the summer. Dr. Reiser is to conduct this new venture and will choose the large number of participants from among the members of both projects. An opera orchestra is to be organized to play opera productions, and a chorus for the same purpose will be chosen. These, besides the casts and principals, will make heavy demands on the members of the Bay district projects.

The two units will further combine to create, from within their memberships, a symphony orchestra which will give performances during the summer at Tamalpais Bowl on Sunday afternoons and at the Alcazar Theatre in San Francisco on Monday nights. These programs will be weekly features.

The programs at Tamalpais Bowl are to be in the nature of a summer festival, the first program to take place on June 13. It is planned to have the opera units produce a series of operas in the same location, and it is desired to repeat these programs in Oakland, Alameda and Berkeley as well as San Francisco.

by Vernon Leftwich) will close our spring Symphony season. After that, all time and attention will be devoted to the preparation of the forthcoming operatic season beginning June 30.

In the meantime an extended series of weekly appearances at the Santa Barbara Bowl has been arranged beginning June 27, and ending September 15, 1937, during which time a number of concerts will be given with the Symphony Orchestra. Furthermore, the Operatic Group will appear in two performances of "Aida" and "The King's Henchman".

It is hoped that Dr. Nikolai Sokoloff, National Director of the Federal Music Project, will conduct one of these Symphony concerts.



## Arts Projects Counterpart of Machine Age

By Jerry Voorhis

Congressman, Twelfth District of California

The very existence of music in the universe has always seemed to me one of the most convincing proofs of the existence of God. And I have often thought that, if anything in the world was obviously intended for the enjoyment of all the people, and to serve as a common bond between them, it is music.

Therefore, it seems to me that we have seldom had a finer movement in America than the one embodied in the Federal Music Project (and a similar statement might be made of all the Federal Arts Projects) wherein we find our government making available to its people the beauty and inspiration which God has implanted in the hearts and minds of the musicians of the nation.

It is the counterpart of the machine age. As machinery reduces the number of persons who can be employed at producing the essentials of life, and as it likewise reduces the hours of necessary toil, we must, if we are to remain rational human beings, find means of employment for increasing numbers in those vocations which make life richer and more beautiful. We must develop such projects as provide more worthwhile influences to fill the leisure hours of our American folk.



"Sharecroppers' Children Arise at Six O'clock in the Morning to Get Their Music Lesson Before Starting to Work on the Farm."

From Dr. Nikolai Sokoloff's report, page 3.

## Audiences Like "Gay Grenadiers"

The world premiere of a romantic operetta, "The Gay Grenadiers" by two Los Angeles collaborators, Warner Van and Vern Elliot, was presented to a well pleased audience at the Mason Theatre on May 25th. With a theme of love against a throne in the romantic days of old Mexico, the piece abounds with romance, intrigue and melody.

Under the supervision of John R. Britz and the staging and directing of Lou Jacobs, a large cast of eighty-five, an orchestra of fifty, and a ballet have combined their talents to put on a smooth running and convincing show.

Not a little was added to the effectiveness of the whole by the excellent individual performances given by many of the principals. Particular commendation is due Theo Pennington and John Hamilton for their work in the leads. Others deserving of critical praise include Rafael Villegrana, Rena Case, J. M. del Campo, famed Mexican actor, Jack Henderson, Joya Babri, Salvador Chavez, and many who played smaller parts. Ballet, chorus and orchestra aided materially in insuring the success of the production.

## Critic Captivated By Music Week

By CONSTANCE HERRESHOFF  
(Writing in the San Diego Sun)

"Thanks are due the Federal Music Project of San Diego for the most entertaining Music Week we have ever had here. After being diverted Monday night by something light and amusing like 'Geisha Girl', Thursday night's 'Cavalleria', dealing with the more tempestuous emotions, seemed just the thing. Yesterday afternoon there was something for the children, the fairy opera, 'Hansel and Gretel'. And last night, there was 'Geisha Girl', much improved after the two performances of Wednesday, half an hour shorter and everybody knowing his repartee by heart.

"Bach's 'Coffee Cantata', beautifully set and costumed was given joyful performance Friday night under Julius Leibs' direction. The father and daughter roles were extremely well carried by Charles Cannon and Carmen Conger. Again, under Charles H. Marsh's direction, the Federal Opera Chorus won honors in Vaughan-Williams' 'Benedicite' and Elgar's Choral dance suite, 'From the Bavarian Highlands'. Remembering that a costumed and orchestrated version of Lehman's 'Persian Garden' also was co-billed with 'Cavalleria', where, we ask you, could you have had more fun on Music Week?"

### ANSWERS

Tn Questions Page 19

1. Sadko.
2. Chopin.
3. a. "In a Persian Garden".  
b. Liza Lehmann.
4. Michael Glinka.
5. New York Philharmonic.
6. Fifteen.
7. Donizetti.
8. Richard Strauss.
9. Salome.
10. The entire orchestra.

### SCORING:

- 60 Passing.
- 70 Good.
- 80 Excellent.
- 90 You should write questions!
- 100 You peeked!

# Sharps and Flats

The following exchange of messages is said to have taken place when Stravinsky announced his intention of coming to the United States this season. George Gershwin sent him this cable:

**IF YOU ARE TEACHING IN AMERICA WISH TO STUDY COMPOSITION STOP WHAT ARE FEES?**

Stravinsky wired back:

**WHAT DID YOU EARN LAST YEAR?**

Gershwin:

**ONE HUNDRED THOUSAND DOLLARS.**

Stravinsky:

**WHAT DO YOU CHARGE FOR LESSONS?**

... From Musical Courier

It is related that Offenbach once devoted a whole evening to playing Bach to the opera composer, Linnander. His colleague was amazed at what he heard. "That's grand!" he exclaimed, "but you ought not to make this music known to the public. There is much in it that we might utilize in our own works."

The famed pianist Joseffy used to tell this story:

He was present at a rehearsal of a Richter concert in Vienna when a Bruckner symphony was being prepared. The composer, seated far back in the dimly lighted hall, listened enraptured to his music, performances of which at that time were very few and exceedingly far between. Suddenly Richter struck a snag in the manuscript, at a place where the orchestra was working up an impassioned climax. Seeing that the passage repeated, Richter turned and called to Bruckner: "'F' or 'F' sharp in that chord?" Leaping to his feet, his face blazing with excitement and pleasure, the composer yelled: "Anything you like, Herr Kapellmeister, go on, go on!"

Franz Liszt once humbled a vain young man with severity. The young fellow had submitted to him for his approval a manuscript piece bristling with hideous dissonances.

Putting his finger on one passage, Liszt said: "That cannot be done in music".

"But I have done it", smirked the young man.

With a sarcastic smile, Liszt walked to his desk, put his quill into the ink and then spattered it over the young man's white vest.

"This, too", he said, "can be done, but it must not be."

Then he bought his victim a new waistcoat.

# We Quote . . .

More and more persons are taking pleasure in the weekly springtime concerts of the Federal Symphony at the Alcazar Theatre. Last night Rudolph Ganz, the pianist-conductor, came here on tour to be guest leader. His program was full of interest. He was warmly welcomed by a near capacity audience.

"Ganz made the orchestra play really excellently. His performances had precision. He based them upon a mature musicianship and enlivened them with original feeling."

Alexander Fried, San Francisco Examiner

"An all-American program with the Federal Symphony Orchestra, led by the composers themselves in most of the works, displayed some significant musical values in Trinity Auditorium last night. A large and enthusiastic audience testified emphatically to the growth of a national spirit and appreciation. The composer-conductors were so warmly applauded as to prolong the program to unusual length."

Richard D. Saunders  
Hollywood Citizen-News

"Federal Opera enterprise, 'The Romance of Robot', was a genuinely good offering, professional in manner, assured in its aims and achieving results which reflected credit on everyone concerned. The brilliant audience received it with prolonged and hearty applause."

W. J. Henderson  
New York Sun

"... a rollicking show ('The Romance of Robot') done with taste and infectious enthusiasm."

Winthrop Sargent  
New York American

"THE 'DESERT SONG' A HUGE SUCCESS" -  
Headlines.

"Here were dyed-in-the-wool professionals, near professionals, and amateurs, all making music, romance and comedy, and earning a living by doing so, thanks to the policy of an enlightened government . . . a revelation of talent which, if it were not for WPA, would not have an opportunity of making itself known."

Redfern Masen  
Boston Evening Transcript

"Music Week - we don't know how it will be celebrated by other organizations, but you should draw red circles around the dates on your calendar to remind you that you cannot afford to miss one of the fine things planned by Federal Music Projects."

San Diego Union













